VOGUE

INCORPORATING VANITY FAIR

MORE TASTE
THAN MONEY

PARIS
COLLECTIONS
DETAILS

ADVANCE
RETAIL
TRADE
EDITION



NEW POINTS
ABOUT SHOES
STOCKINGS

SEPTEMBER 15, 1951
50 CENTS

COND. INC.

QUALITY
CRAFTSMANSHIP
STYLE

FORSTMANN

100% VIRGIN WOOL

©

Look for this label ... it identifies the finest woolens in the world

FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

©

VOGUE

SEPTEMBER 15 TRADE EDITION

HOW TO USE THIS ISSUE:

Use "More Taste Than Money" as the promotional theme for your less expensive fashions.

Relate your shoe and stocking promotions to Vogue-shown ideas.

DETAILS FROM THE PARIS COLLECTIONS

(*pages 128-136*)

Including: "New Lessons in Elegance"; "Paris Evening"; "The Little Paris Hat"

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

SEPTEMBER 15 VOGUE

fashion points

MORE TASTE THAN MONEY FASHIONS

"Vogue's Eye View of the Woman with More Taste Than Money" (*page 127*)
"Part-and-Part at a Price: Evening Sums" (*pages 148-151*)
"What You Get for What You Pay" (*pages 160-161*)
"Your Money or Your Tweeds" (*pages 162-163*)
"Three Places to Put Your Money" (*pages 164-165*)
"Colour for Your Money: Blues Crossed with Black" (*pages 166-167*)
"Two for the Money: the Coat-Dress" (*pages 168-169*)
"In Good Shape—the Suits, the Prices" (*pages 170-173*)
"Fashions to Live In" (*page 187*)
"Vogue Patterns: Make it Short, Make it White" (*pages 188-189*)
"Pocketbook and Friends" (*pages 190-191*)
"Mrs. Exeter's Sister Caroline" (*pages 192-193*)
"Colour for Your Money: Lipsticks, Powder, Eye-Shadow" (*page 186*)

SHOES AND STOCKINGS

"The Narrowed Nylon Heel; the Tapered Satin Shoe" (*pages 142-143*)
"When to Wear a Red Shoe; How to Wear a Brown Shoe" (*pages 144-145*)
"The Delicate Shoe in New Company—City Tweed" (*pages 194-195*)
"The Shallow Shoe & Co." (*pages 196-197*)
"The Tie Shoe Returns; Stocking Colours to Ask for" (*page 198*)

AMERICAN FASHIONS

"The Great Mink Coat" (*page 137*)
"New After Dark—White, Long or Short" (*pages 138-139*)
"This Evening: Short, Full, and Young" (*pages 140-141*)
"The Crêpe Dress Returns" (*pages 146-147*)
"New After Dark—Long and Narrow, Short and Full" (*pages 158-159*)
"The 'California' Suit" (*pages 174-175*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE, SEPTEMBER 15, 1951. VOL. 118. NO. 5

WHAT ARE YOU DOING ABOUT:

Do your customers know that:

1

FULL SKIRTS, "borne out by crinolines", give a longer, prettier look to legs and draw greater attention to the *stocking.* (August 15 Vogue cover)

2

TAPERED TOE SHOES give a slim line to the foot and that new nylon **STOCKINGS** with a **NARROW, TAPERED HEEL** give legs an illusion of greater length and slimness.

VOGUE SAYS: "Narrowed nylon heel—leg beauty treatment"

(September 15 Vogue, pages 142-143)

3

SHOE COLOURS and new ways to wear them mean careful choice of *stocking* colours.

VOGUE SAYS: "Taupe stockings—best with russet red shoes" (September 15 Vogue, page 144)

VOGUE SAYS: "Flat-toned beige stockings with brown shoes" (September 15 Vogue, page 145)

4

WHITE FOR EVENING is a strong incoming fashion which will draw special attention to a pale, pretty shade of *stockings.*

ALL SHORT, FULL EVENING DRESSES focus new attention on the *stockings* worn with them.

YOUR STOCKING BUSINESS?

5 **60 GAUGE, 15 DENIER** nylon *stockings* are remarkably long wearing despite their sheerness.

VOGUE SAYS: "Sheer nylons—made for mileage" (March 15 Vogue, page 132)

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6 **SEAMLESS STOCKINGS** are being worn by an increasing number of women because there is a place in the stocking wardrobe for them. (February 15 Vogue, pages 122-123)

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7 **FASHION, NOT PRICE ALONE** should influence the choice of *stockings*. Value is important but give your customers a fashion reason rather than a bargain price for buying their *stockings*.

Sell the above ideas by stressing the importance of a WARDROBE OF *STOCKINGS* as you talk of a wardrobe of dresses or a wardrobe of any other fashion. One style or colour in *stockings* is no more satisfactory for the well dressed woman than one pair of gloves or one pair of shoes. Relate the selling of *stockings* to the various autumn fashion points your store will make.

ADDITIONAL COPIES OF THESE PAGES FOR THE SELLING PERSONNEL IN YOUR HOSIERY DEPARTMENTS ARE AVAILABLE AT $2.00 FOR 100 COPIES.
Write: VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N. Y.

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: SEPTEMBER 14TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets b. on 12" x 15" unmounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us please (9/15)

VOGUE SAYS: *"Red shoes—now a year-round stand-by"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Brown shoes—now spice for non-brown colours"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Tapered satin shoe—after-five fashion"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Low-heeled 'Shallow' shoes—newest in town"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Taupe stockings—best with russet red shoes"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Narrowed nylon heel—leg beauty treatment"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Flat-toned beige stockings with brown shoes"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"The crêpe dress returns with a taffeta lining"*
a ☐ *b* ☐

VOGUE SAYS: *"Blues crossed with black—slender budget idea"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"This evening—short, full and young"*
a ☐ *b* ☐

VOGUE SAYS: *"Put your money into tweeds"*
a ☐ *b* ☐

VOGUE SAYS: *"Separates—part-and-part at a price"*
a ☐ *b* ☐ *c* ☐

NAME_____ STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell "More Taste Than Money" fashions:

VOGUE SAYS: "Day-into-evening dress—at a price"
VOGUE SAYS: "Rayon flannel suit—to wear all year"
VOGUE SAYS: "Wool flannel dress—fashion to live in"
VOGUE SAYS: "Blue crossed with black—colour for your money"
VOGUE SAYS: "One Wonderful Black Coat"
VOGUE SAYS: "Put your money in the good wool dress"
VOGUE SAYS: "The little black suit—precise, elegant"
VOGUE SAYS: "Bold blue coat—a colour you won't tire of"
VOGUE SAYS: "Taffeta-lined crêpe dress—for anyone's money"
VOGUE SAYS: "Taffeta-lined crêpe in a dress with everything"
VOGUE SAYS: "The coat-dress—two for the money"
VOGUE SAYS: "Tweeds—now circulating in town"
VOGUE SAYS: "City tweed—the fitted coat"
VOGUE SAYS: "A shirt to make your tweed skirts"
VOGUE SAYS: "Separates at a price—good collective fashion"
VOGUE SAYS: "Gored skirt—news in a suit"
VOGUE SAYS: "In good shape—the suits, the prices"
VOGUE SAYS: "California suits—firm-shouldered, long-stemmed"
VOGUE SAYS: "Colour in make-up—'best buy' for your money"

To sell new shoes, stockings:

VOGUE SAYS: "The delicate shoe—new with city tweeds"
VOGUE SAYS: "Satin opera pumps—for the Beautiful American Leg"
VOGUE SAYS: "Russet red shoes—winter or summer"
VOGUE SAYS: "Sand brown shoes—news with any country costume"
VOGUE SAYS: "Ginger brown shoes—deep, clear shade"
VOGUE SAYS: "Copper-y brown shoes—especially with black"
VOGUE SAYS: "Red, brown, black—most important shoe colours"
VOGUE SAYS: " 'Shallows'—newest shoe shape today"
VOGUE SAYS: "The tie shoe returns"
VOGUE SAYS: "Tie shoes with a delicate Oxford accent"
VOGUE SAYS: "Flat, sandy beige stockings with black shoes"
VOGUE SAYS: "Narrowed heel—newest accomplishment in stockings"
VOGUE SAYS: "Narrowed heel stocking—a fine point in beauty"

To sell Paris fashion points:

VOGUE SAYS: "New elegance in Paris fashions"
VOGUE SAYS: "Double black—Paris late-day"
VOGUE SAYS: "Princesse line all day—in Paris"
VOGUE SAYS: "The little Paris hat with its own slant"
VOGUE SAYS: "The shaggy coat—from Paris"
VOGUE SAYS: "The pale dress—Paris alternative to black"

To sell new evening fashions:

VOGUE SAYS: "White after dark—long or short"
VOGUE SAYS: "White—great fashion for little evenings"
VOGUE SAYS: "Short skirts, full skirts—this evening"
VOGUE SAYS: "Stiffened petticoats—for full-skirted evenings"
VOGUE SAYS: "Long and very slender—important line"
VOGUE SAYS: "Short and full—great look-pretty look"
VOGUE SAYS: "A beautiful blouse for dark-on hours"
VOGUE SAYS: "Evening black—beautiful, becoming, timeless"
VOGUE SAYS: "Red—good choice for young evenings"

To sell new accessories:

VOGUE SAYS: "Rhinestones—important glitter on white"
VOGUE SAYS: "Long kidskin gloves—this evening"
VOGUE SAYS: "A warmth of muff—for young evenings"
VOGUE SAYS: "Short gloves—long-loved"
VOGUE SAYS: "The brightly threaded hat"
VOGUE SAYS: "Square cut stones—colourful earring idea"
VOGUE SAYS: "A good felt hat—upkeep of tweeds"



Culmination
of the past
and the present
designed into
a bare-bodice
back-bustle
champagne silk satin
ballgown
sheltered by a decorated
soft blue wool jacket.

From our
Golden Anniversary
Collection
of Made-to-Order Clothes

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

ms





The legendary VAN ARDEN *shoe...*

hand sewn, hand turned,

hand lasted.

frost bros.

San Antonio

Black, brown or grey suede... black, brown, navy or red polished calf 27.95



George Platt Lynes

FORESHADOWING

is the word for our Bendel Original of duvetyn-finish smooth wool...skirt a blend of soft straight lines...looped neckline graced with a flutter of silk chiffon.
Black with china blue scarf, wisteria with pale mauve, steel with pearl grey.

For immediate wear, $135.

Henri Bendel
10 WEST 57
NEW YORK 19 NY



you can jump up and down
in a Jantzen bra...you can
bend, stretch, walk, run (same
as in a Jantzen girdle) being
comfortable all the while and
beautifully uplifted. This is a bra
that shapes perfectly, continues to
shape perfectly no matter how much
you wear it and wash it. Concentric
stitching accounts for it...plus a
marvelous new moulding technique.
Have it in the wonderful new
absorbent, silky-feeling nylonized®
nylon taffeta, white and black, 3.95...
others 1.75 to 5.00...at most stores.

Jantzen®

the perfectly natural bra

Jantzen Foundations, Empire State Building, New York

Vogue
September 15th, 1951

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Vol. 118, No. 5
Whole No. 1875

BONWIT TELLER

THE PRINCESS OF ROYAL HUE...



Philip Mangone's
marvelous new shawled fitted coat of royal or black
textured French wool 335.00
New York Chicago Cleveland Boston White Plains



Lines worth mentioning: the wonderful, windblown ones of the coat. Roomy sleeved, elegantly casual, in luxurious English Llama. With it, a suit cut slim as a willow and so beautifully detailed, in worsted flannel and gabardine. The coat, sizes 8 to 18, 7 to 15. About $100. The suit, sizes 10 to 20, 7 to 15 and young Proportioned Plus sizes, 10+ to 20+. About $60. At one fine store in your city. For its name, write Handmacher-Vogel, Inc., Dept. V92, 533 Seventh Ave., N. Y.

tailored by handmacher®

B. ALTMAN & CO. FIFTH AVENUE, NEW YORK



The Fitted Coat-Dress in the inimitable manner of Philip Mangone. Forstmann's fine, lightweight wool Doebra in navy, with deep armhole and small rounded collar and pouch cuffs of black rayon velvet. Sizes 10 to 16 at 275.00.

Peck and Peck



Photographed at Dartmouth College by Palumbo

Beauty... all down the line!

Hardly less than overwhelming... our uncollared coat comes into the foreground at the drop of a shoulder, has nary a button to break its clean sweep of line. Rich textured silvertip fleece in brown, oxford or light grey, sizes 10 to 18, 105.00

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • BALTIMORE • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • INDIANAPOLIS
ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

I never dreamed

I'd look this young

at my age



I'd often wondered how I would look as
I grew older . . . wondered how
long my skin would remain soft and
smooth and youthful-looking. But —
no need to wonder now . . . my
Revenescence-cared-for-skin belies the
years more beautifully than
even I had ever hoped.



as a cream

REVENESCENCE



as a liquid



as a mask

Charles of the Ritz



Gulistan Cloisonné—winner of the Academy of Designing Gold Medal Award. Subtle, swirling, surf-like—it's the newest, loveliest loop-pile texture you ever saw! In Platinum Gray (shown), Seacap Green, Nutmeg Beige. All-virgin-wool pile.

your HOME *dressed for the occasion?*

How lovely she looks, rapt in the wonderful excitement of that first formal! And how happy you are that your home provides the proper background for these never-to-be-forgotten moments. You can always count on beautiful Gulistan carpet to help give your home that atmosphere of quiet luxury, of grace and charm.

See the latest styles in the all-virgin-wool pile for which Gulistan has long been famous, or blended with the new, remarkable carpet rayons. And look for the name Gulistan, woven or stamped in the back of every genuine Gulistan carpet.



Chevron—three levels of looped pile in a long-lasting blend of virgin wool and amazing new carpet rayon. Four gorgeous colors.

Penhurst—attractive tone-on-tone leaf pattern—and at an attractive price. See this and other lovely designs in Penhurst quality.

Renaissance—sculptured, luxurious, the "carpet of famous decorators" comes in nine high-style hues. All-virgin-wool pile.

FOR DECORATING IDEAS BY THE DOZEN!
Write for Carole Winslow's colorful new book, "How to Buy a Carpet"—it's packed with decorating hints for you. Send 25¢ to:

Dept. V-4, A. & M. Karagheusian, Inc.
295 Fifth Avenue, New York 16, N. Y.

of course **GULISTAN** *Carpet*

REG U S PAT OFF

WOVEN ON POWER LOOMS IN THE U. S. A. • A. & M. KARAGHEUSIAN, INC., FIFTH AVENUE, NEW YORK

CROMPTON

Cordurella,
the fabulous fashion-flair corduroys



Casual as only great elegance can be . . .
this flaming coat in Crompton's Great Wale
Cordurella, the wide-ribbed, Paris-inspired
corduroy of fashion with the voluptuous
look of cut velvet. Sizes 9 to 15, 8 to 16.
in red, black, or grey. About $69.95.
By Myna of Bagedonow, New York.

For store nearest you write
CROMPTON-RICHMOND CO., INC.
1071 Avenue of the Americas,
New York 18, New York

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BONWIT TELLER NEW YORK, NEW YORK
CARSON, PIRIE SCOTT, CHICAGO, ILL.
I. MAGNIN, CALIFORNIA AND SEATTLE
NEIMAN-MARCUS, DALLAS, TEXAS

emba royal pastel mutation mink designed by arnheimer, new york

*®mutation mink breeders association



JEWELS—CARTIER

golden sunburst . . . the radial cape-jacket in glistening emba royal pastel mutation mink, star-tinted with blue. milgrim's • best's apparel, seattle • jenny, cincinnati.



Cosmetones

As make-up lends mystery
to the eyes, magic to the lips so
Phoenix Cosmetones bring new fascination
to the legs. Cosmetone is the new word for
beauty in nylons where skintones and costume
colors are blended in never-before shades.
This is a "Night Light" Cosmetone
of sophistication, of come-hither.

Phoenix

HIGH TWIST

CUSTOM-FIT

PROPORTIONS



VELVET OF UNERRING SPLENDOR—our masterpiece by Mollie Parnis. Dramatic in its simplicity . . . the bodice magnificently sculptured with curved decolletage, full-of-motion skirt bolstered by taffeta under-pleats. A dress you'll treasure every hour after five. Lyons-type rayon velvet in black or Florentine red. 10 to 16. **89.95**

BEST & CO.
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Ardmore, Boston, Brookline, Bronxville, Chicago, Cleveland Heights, East Orange, Garden City, Grosse Pointe, Manhasset, Stamford, Washington, D.C., West Hartford, White Plains, Winnetka

that ayres look—



L. S. Ayres & co.

INDIANAPOLIS

Late day dress by Irene Hat by John Frederics

jay Thorpe
24 WEST 57
NEW YORK



inspired lines... *clean...ingenious...designed to make a figure into a form divine.*

Achieved with incredible tailoring of yarn-dyed wool to effect the perfect Fall street dress.

Ours exclusively in grey, beige or French blue. Sizes 10 to 18. ***125.00*** *Fourth Floor*



HATTIE CARNEGIE'S COCKTAIL SUIT, $310 IN OUR 28 SHOP®...SO TIMELY, SO TIMELESS,



SO TYPICALLY *Marshall Field & Company* CHICAGO

SEPTEMBER 15, 1951



CEIL CHAPMAN

Blumenfeld

THE DAYTON OVAL ROOM®
MINNEAPOLIS



To women who are watching helplessly
as their skins dry up and grow old

A NEW GREASELESS FLOWING BEAUTY FORMULA THAT LITERALLY BRINGS DEWY MOISTURE TO AGING OR DRYING-UP SKIN

For years without end women have "buttered" their faces with old-fashioned creams to no avail. It's a pity that they didn't know about this amazing discovery.



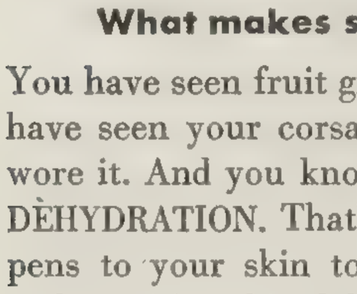
How often in the past have you hopefully applied old-fashioned creams only to have your dreams of a dewy, youthful skin shattered by a rude awakening, your face still covered with grease. Now you can stop "buttering" your face. For now there is an entirely new concept in beauty—better than anything you have ever known—better than anything you have ever used.

What makes skin grow old?

You have seen fruit grow old in a bin. You have seen your corsage dry up while you wore it. And you know what causes this—DEHYDRATION. That's what so often happens to your skin too—DEHYDRATION—and sensitive skin dehydrates sooner.

Women everywhere have sensed the need for moisture. That is why they have constantly used heavy creams all over their faces—and often with poor results. But now they can be sure of a fresh, dew-drenched look—the look English complexions have.

Jacqueline Cochran was determined to find a flowing formula



Impatient with all greasy creams, Jacqueline Cochran, top-flight beauty authority, was determined to find a formula that would give the skin the balanced moisture that it requires. She and her chemists worked indefatigably and through a stroke of genius FLOWING VELVET was created.

For FLOWING VELVET is a three-way flowing formula with *three-way action*. This unique combination of rich cream, lotion and facial oil, containing a new moisture giving ingredient, *hydrolin*, acts on your skin in these three ways:

- *It furnishes moisture that actually sinks into your skin.*
- *It supplies necessary oils for essential lubrication.*
- *It maintains the normal balance of oils and moisture.*

Only FLOWING VELVET can *act* like FLOWING VELVET. For only FLOWING VELVET contains this new scientific, moisture-giving ingredient, *hydrolin*. Hydrolin is owned and controlled by Jacqueline Cochran, and this ingredient is the secret of the dewy moisture that *flows into the skin*—and stays there!

Beauty Overnight...Beauty All the Day

FLOWING VELVET knows no time limits. Use this flowing *fluid* cream at night. It disappears *instantly* into the skin, leaving not a trace of grease on your face, on your pillow, on your husband. Use FLOWING VELVET by day. It sinks at once below the surface—with only a cool, moist look to show it was ever there—but oh, the beauty of that dewy, cared-for look! And over it goes your foundation and make-up, while FLOWING VELVET works its magic all the day!

Guaranteed to Contain No Hormones!

A little FLOWING VELVET . . . just a few drops . . . is all that is required because its ingredients are so rich, so concentrated. But you can use *all* you want—there are *no* limitations. You can wear it all day, every day . . . all night, every night. For FLOWING VELVET supplies the *special* moisture and oils your skin needs . . . safely and naturally. And it is guaranteed to contain no hormones.

"If I could afford just one beauty preparation . . ."

That's the way one of the letters starts . . . one of the thousands of letters Miss Cochran has received since she introduced FLOWING VELVET. "If I could afford just one beauty preparation . . . it would be FLOWING VELVET. For what else could possibly take its place?"



THE ONE AND ONLY

Jacqueline Cochran's Flowing Velvet

The new moisture-giving formula for the maturing and drying-up skin.

THERE ARE NO SUCCESSFUL IMITATIONS

MAKE THIS TEST. Go in and see the Jacqueline Cochran representative in your favorite department store. She will pour a few drops of FLOWING VELVET on your hand, and you will see yourself how quickly it sinks into your skin, leaving not a single trace of grease. FLOWING VELVET is carried by fine stores everywhere, in two sizes: $5.00 and $3.00 plus tax. Jacqueline Cochran, Inc., 630 Fifth Avenue, New York 20.

• *Flowing Velvet is just one of the many outstanding Jacqueline Cochran cosmetics.*

"She knows"

Botany

HAT BY JOHN MOSS FOR MANDELBAUM'S

She knows the luxury touch and lustrous texture of "Botany" Brand KARASHAM® . . . loomed of fine, pure woolen yarns.

Its pliant, rich-with-color surface enhances the beauty of this fur-trimmed P.A.T. creation by Mandelbaum.

"BOTANY" BRAND 100% WOOL Karasham®

Botany Mills, Inc., Passaic, N. J.

Look for the "Botany" Brand Label on Products for Men, Women and Children

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PHOTO: BLUMENFELD JEWELS: DAVID WEBB FURS: BERNHAM-STEIN

Walk

in red-carpet

resplendence

wearing

beautiful

Bryans

"frost and fire

fantastics"...

it's the <u>new</u>

<u>lambent</u> <u>glow</u>

for legs!

Beautiful

Bryans

always a shade ahead!

Tintair colors your hair at home to youthful, glowing beauty–no chance of error!*



Joan Bennett

starring in MGM's picture "Father's Little Dividend" says "If you want to have really young-looking, glamorous, soft, natural-looking hair —use Tintair! Color your hair —at home! You'll love Tintair!"

follow simple directions

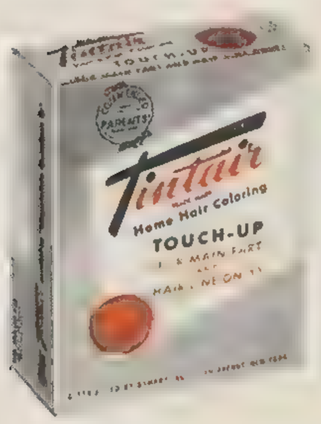
Just brush it on—for that natural look!

ONLY TINTAIR HAS "VEGETABLE CATALYST D"

Did your hair pay the price for your Summer in the sun? Fabulous Tintair ends every trace of streaky, faded "sun-and-water look"—colors your hair at home ***to radiant, all-over-even beauty! Just brush it on! If you can brush your hair, you can use Tintair!*** Lighten natural hair—darken, redden or match your hair . . . completely cover grey. ***So*** easy . . . ***so*** fast! No shampooing first, no pre-bleaching . . . use before or after a permanent . . . takes only a few magic minutes. ***Exclusive "Vegetable Catalyst D" automatically turns off the coloring action 15 minutes after application.*** *Commended* by Parents' Magazine. 12 lasting, fashion-first colors at your cosmetic counter. Satisfaction guaranteed or your money refunded. Buy Tintair today.

Tintair is like the most expensive 5th Avenue professional treatment costing up to $25—yet you give it to yourself at home—and save up to 3 hours—for only $2





NEW! TINTAIR TOUCH-UP!

Convenient, money-saving way to buy Tintair for in-between times, when you need a touch-up to keep your hair fastidious. Ample amount to touch up main part and hair line . . . at Tintair counters everywhere for only $1.29

Tintair TRADE MARK
HOME HAIR COLORING
JUST BRUSH IT ON!

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the lower case heel

Deb makes high fashion with the lower case heel. Straight heel lines combined with proportions of classic perfection give an air of special distinction . . . Deb's Mid-Air!
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Cocktail ensemble by Jacques Fath, designed for Joseph Halpert . . . frock of new lavender faille, reversible coat in matching faille and cocoa taffeta.

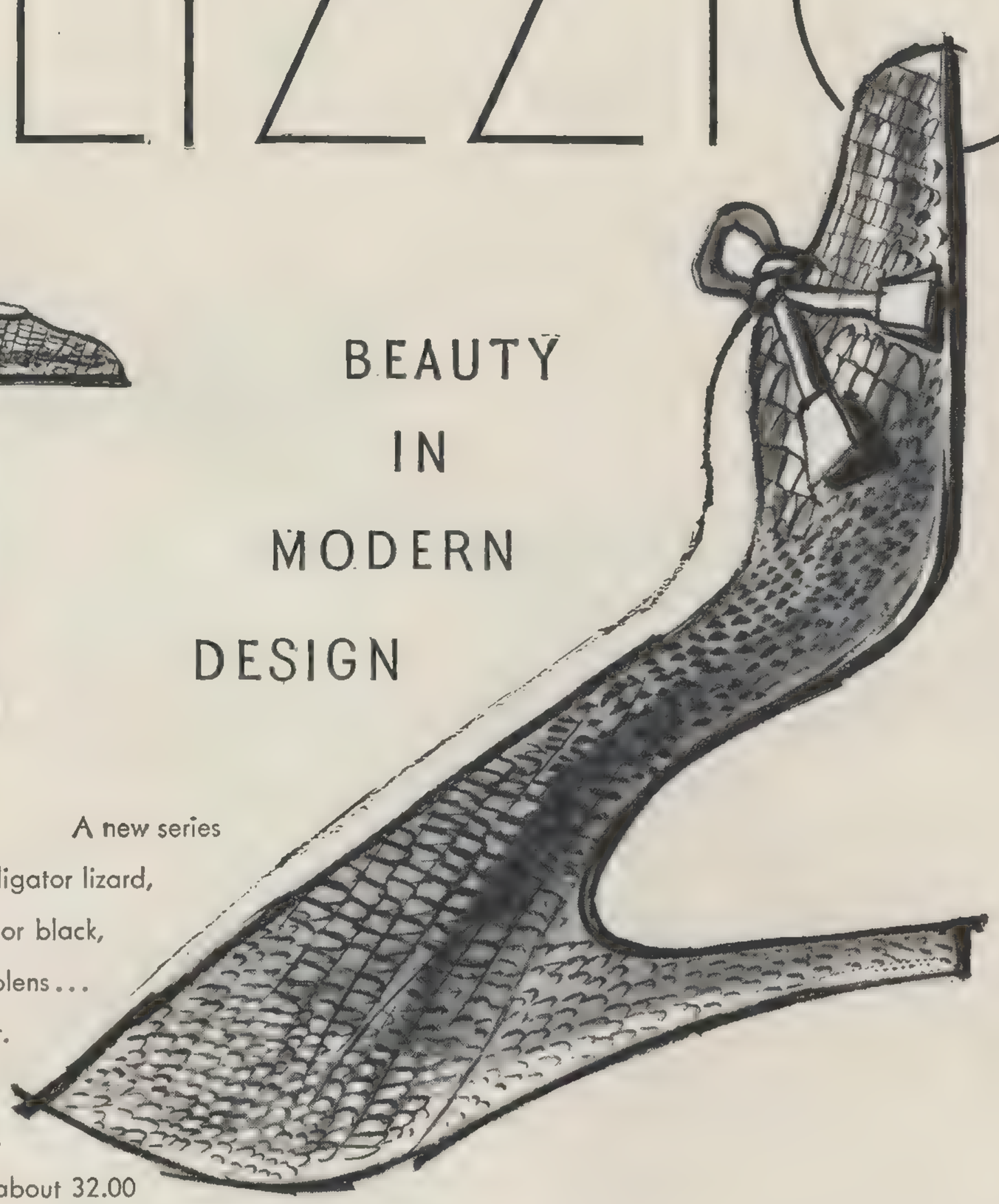
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About 25.00 to 29.00 the pair.
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1951—DETROIT CELEBRATES ITS 250th ANNIVERSARY—

HUDSON'S ITS 70th YEAR

YESTERDAY **HUDSON'S** FOR THE FINEST IN FASHION



opposite page—From England a **HARDY AMIES** Boutique suit of green flecked tweed with its new curved and molded jacket, contour buttoned, combined with a box pleated-back skirt, is typical of fine British tailoring. Sizes 10-16 175.

left—**FREDRICA** heralds the newest in Matara* Alaska Sealskin...the fitted silhouette, the hand span waist, the fold back cuffs on bracelet length sleeves. Sizes 10-16

*Reg. Fouke Fur Co.

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bracelets, earrings, belt clips,
pins . . . conversation for
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AS SMART FOR
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tastes like clove,

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b. h. wragge sounds a new fashion note: the full taffeta-lined dress designed with built-in flare and flourish . . . a high-low neckline. Pure worsted Shuttlecloth knit in heather mixtures of grey, black or tobacco brown. Sizes 10 to 16. $59.95. THE TRIBOUT SHOP.



John Wanamaker
PHILADELPHIA



1. The nomad outfit of men's herringbone wool tweed: a crepe-lined jacket over a short-sleeved one-piece dress that's black worsted knit above, tweed below, with a calf belt. Black and white only. Dress, $49.95. Jacket, $49.95.

2. Three parts to change about. The jacket of our own Shuttlecloth knit—lined and interlined to give it shapeliness. Cardinal red, tobacco brown, black. $39.95. The skirt of Hockanum flannel—stitched at hem-level for the current starched-flare look. Suave grey, tobacco brown, Homburg black. $29.95. The blouse of pure silk imported broadcloth—with three-quarter sleeves. White and natural. $14.95.



1

b. h. wragge does clothes for autumn living

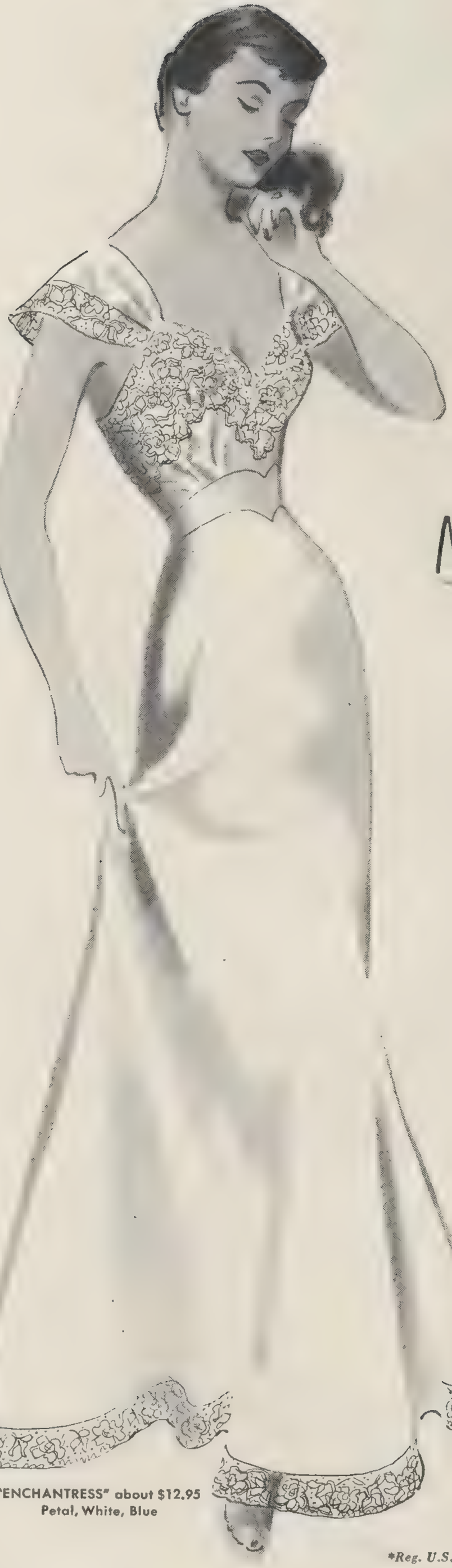
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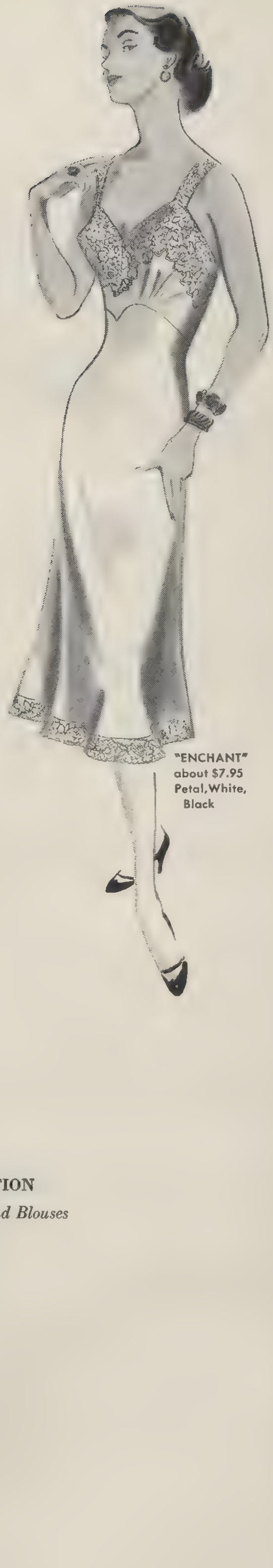
3. "Top Secret", plaid dress of imported woolen with a whimsical hidden zippered pocket under the flap, a wonderful whirl of pleats. With its own calf belt. Navy and red, brown and blue. $69.95.

All, in sizes 10 to 16.

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3





"ENCHANT"
about $7.95
Petal, White,
Black



Barbizon presents a MIRACLE in SILK

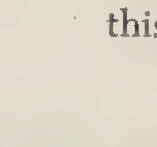
You'll love the miraculous beauty of this slip and gown in Barbizon's own pure silk satin Dosché. Here is the look of French handmades with all-nylon lace exquisitely embroidered onto the precious silk. Here is the expensive look of custom-fitting, thanks to Barbizon's "Body-Contour"* technique. You'll love the surprise prices for this luxurious lingerie!



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Makers of Famous "Body-Contour" Lingerie and Blouses*

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Petal, White, Blue

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Maurice Rentner

...the soft curve

of jacket...

the narrow stalk of skirt.

Heavenly to wear, to touch,

in pure grey wool.

Hat: Mr. John



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by DAVIDOW



Stating the case (open-and-shut) for simple, classic lines and softening detail . . . this Rhythm Step pump with a heel that rises to the occasions demanded by a busy schedule. A shoe as tireless, as timeless as the wonderful suits of Davidow.

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CELANESE CORPORATION OF AMERICA, New York 16





RED WINE, Schiaparelli's delicious new crimson-red lipstick color . . . deep but vivid!

Lipstick, scented with Shocking, 1.50 . . . Shocking Perfume, 8.75 to 32.50 . . . prices plus tax.



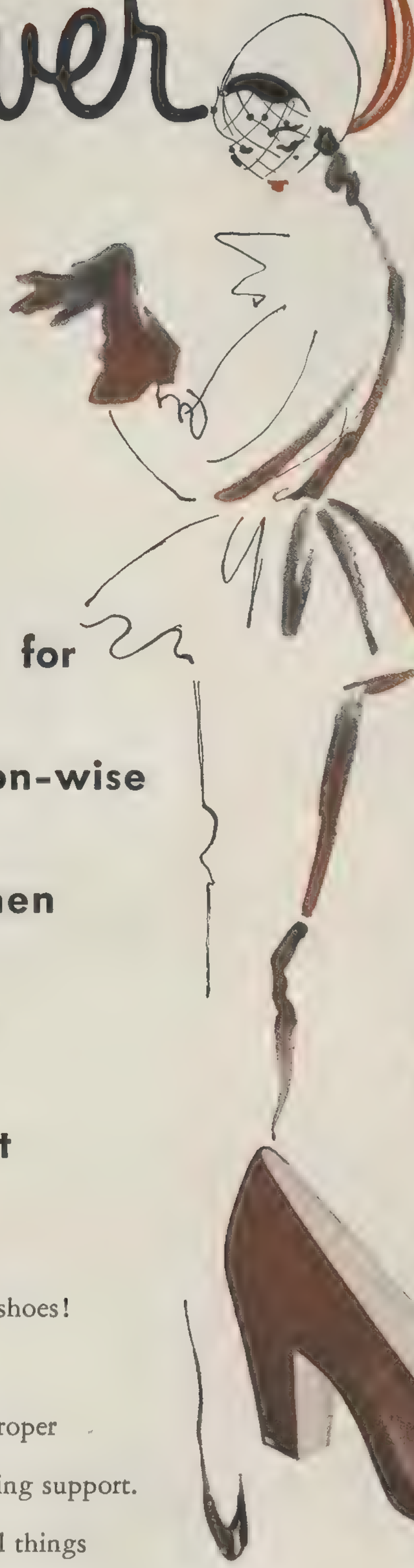
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It's a **PACIFIC** *woolen* . . . Autumn's flattering new violet takes on a richer lustre in Pacella—Pacific's softly-glowing worsted gabardine . . . 100% wool. Especially woven for softer, more feminine tailoring, Pacella's wonderful finish keeps this smart little suit immaculately smooth and wrinkle-less. The short-snipped jacket and slim, easy skirt are shaped and proportioned for 5-feet-5 and under . . . sizes 10 to 20. Also in gentian blue, ginger or black. In suit departments of fine stores—for the name of the one nearest you, write to Pacific Mills, Dept. VA9, 261 Fifth Avenue, New York 16.

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proper accent to your new silhouettes

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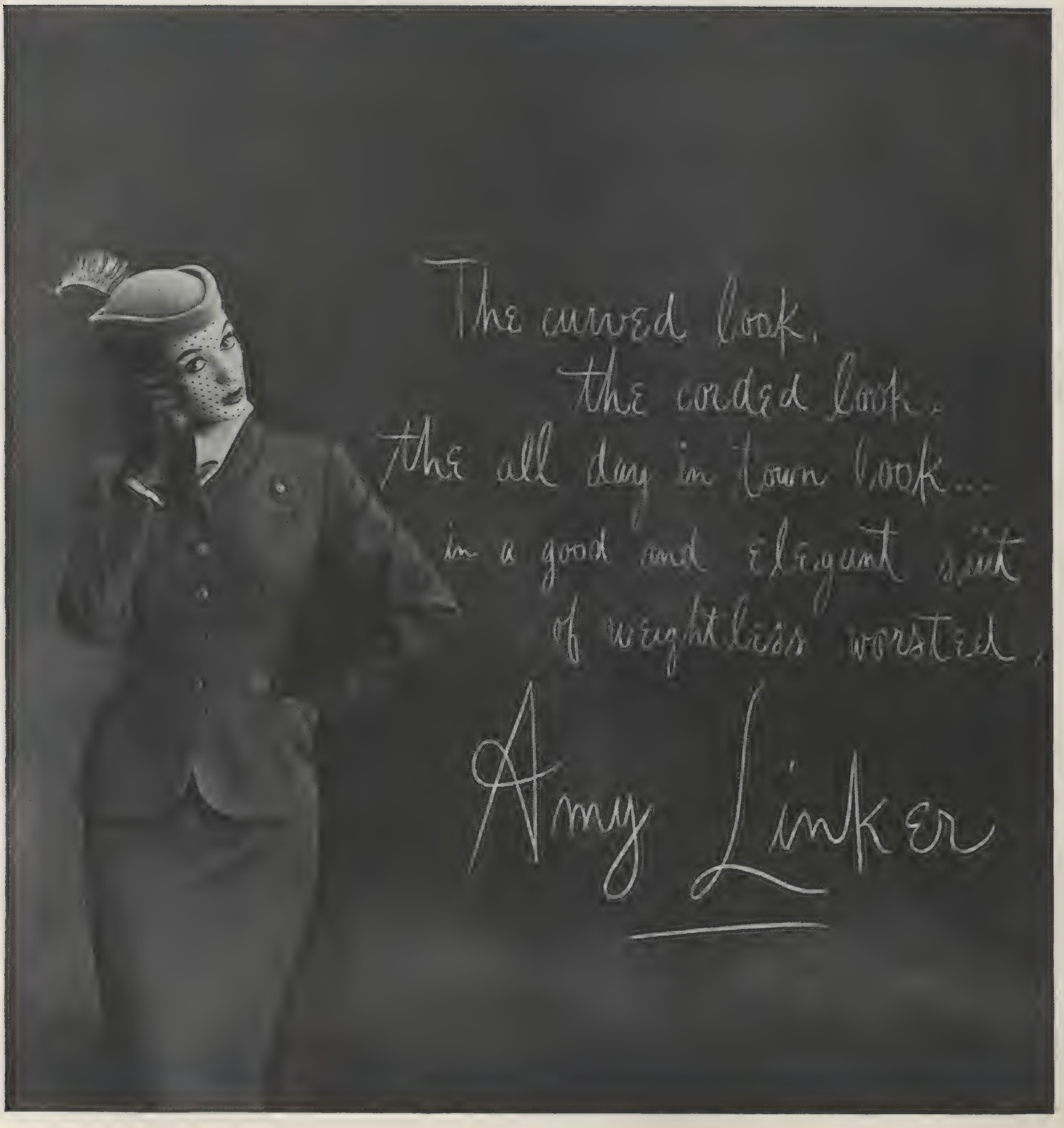
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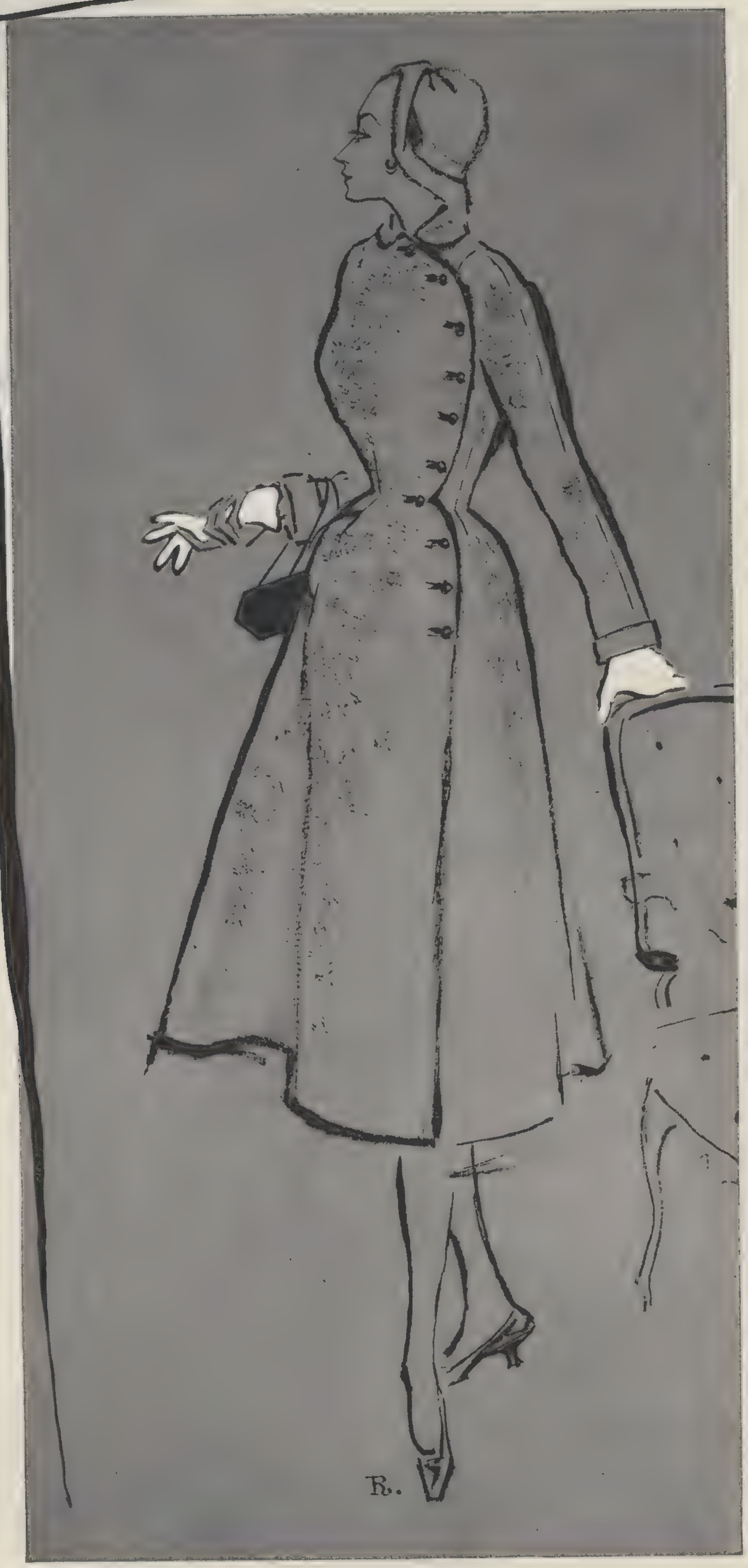
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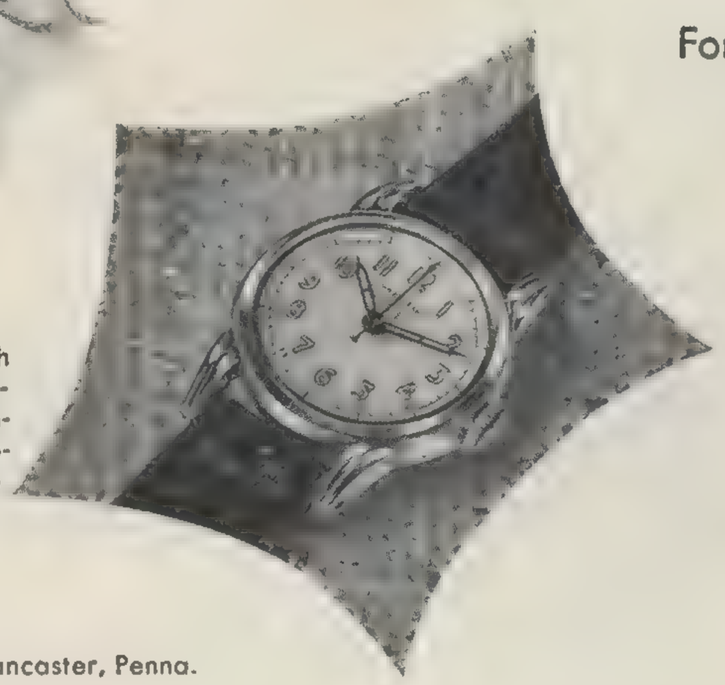
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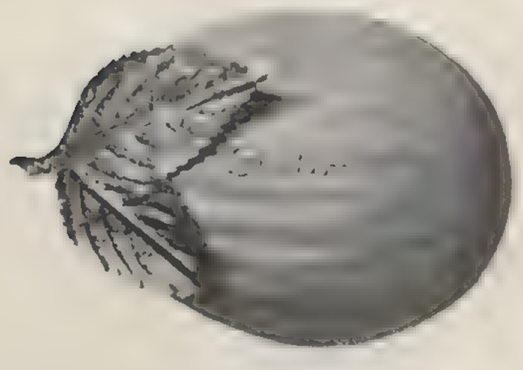
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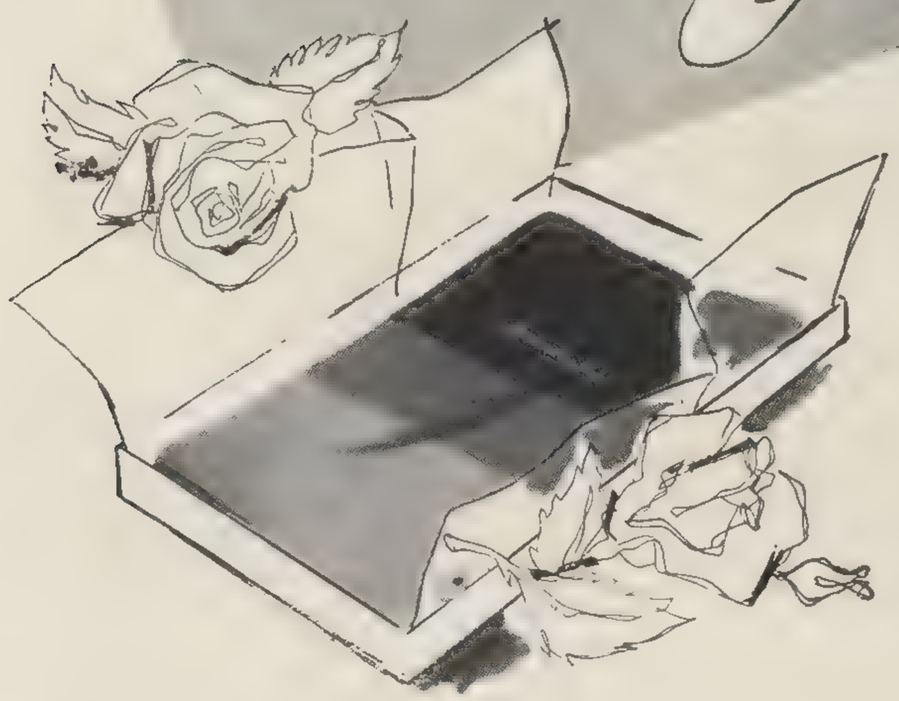
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60 gauge, 15 denier
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You can pay far more for nylon stockings but you can't buy better than Humming Bird. They are made in one of the world's most modern, completely air-conditioned mills, on the most up-to-date equipment known to the nylon industry.

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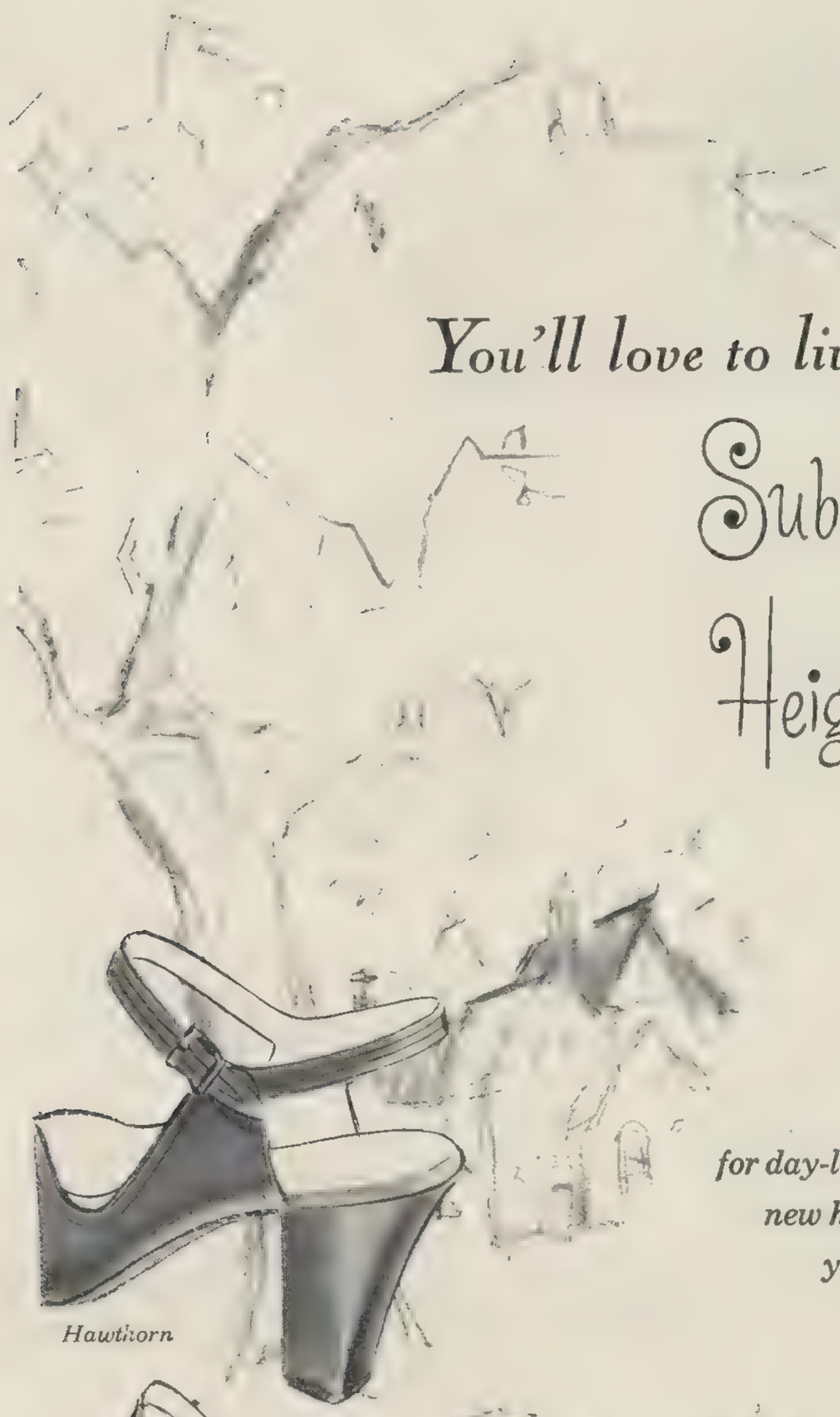
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Pageant*

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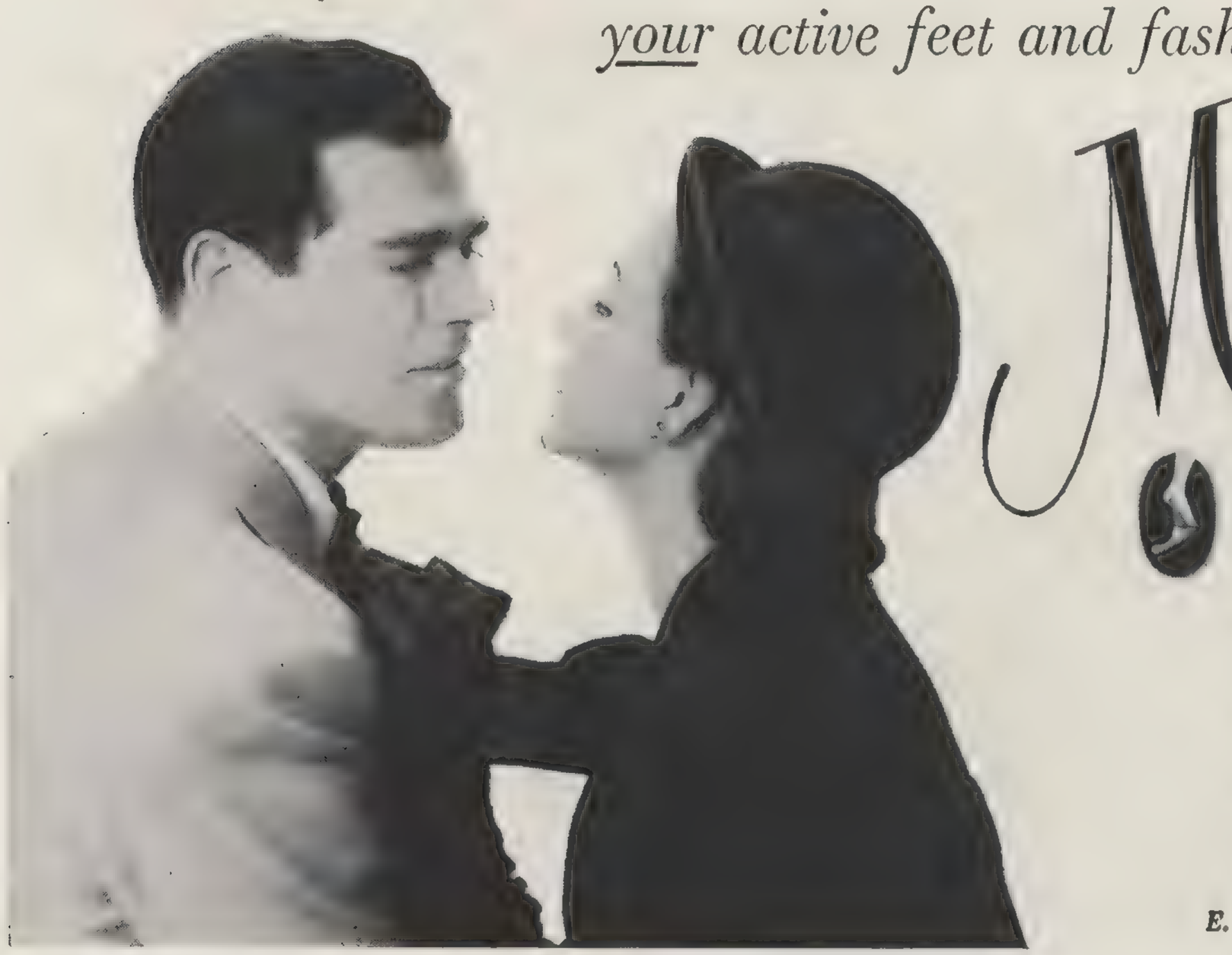
FOR STORE NEAREST YOU, SEE VOGUE'S BUYING GUIDE, PAGES 214 AND 215



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Look as she comes toward you. Look again when she's past. Then you know. Like all best-dressed women she's wearing America's most-fashionable stocking . . .

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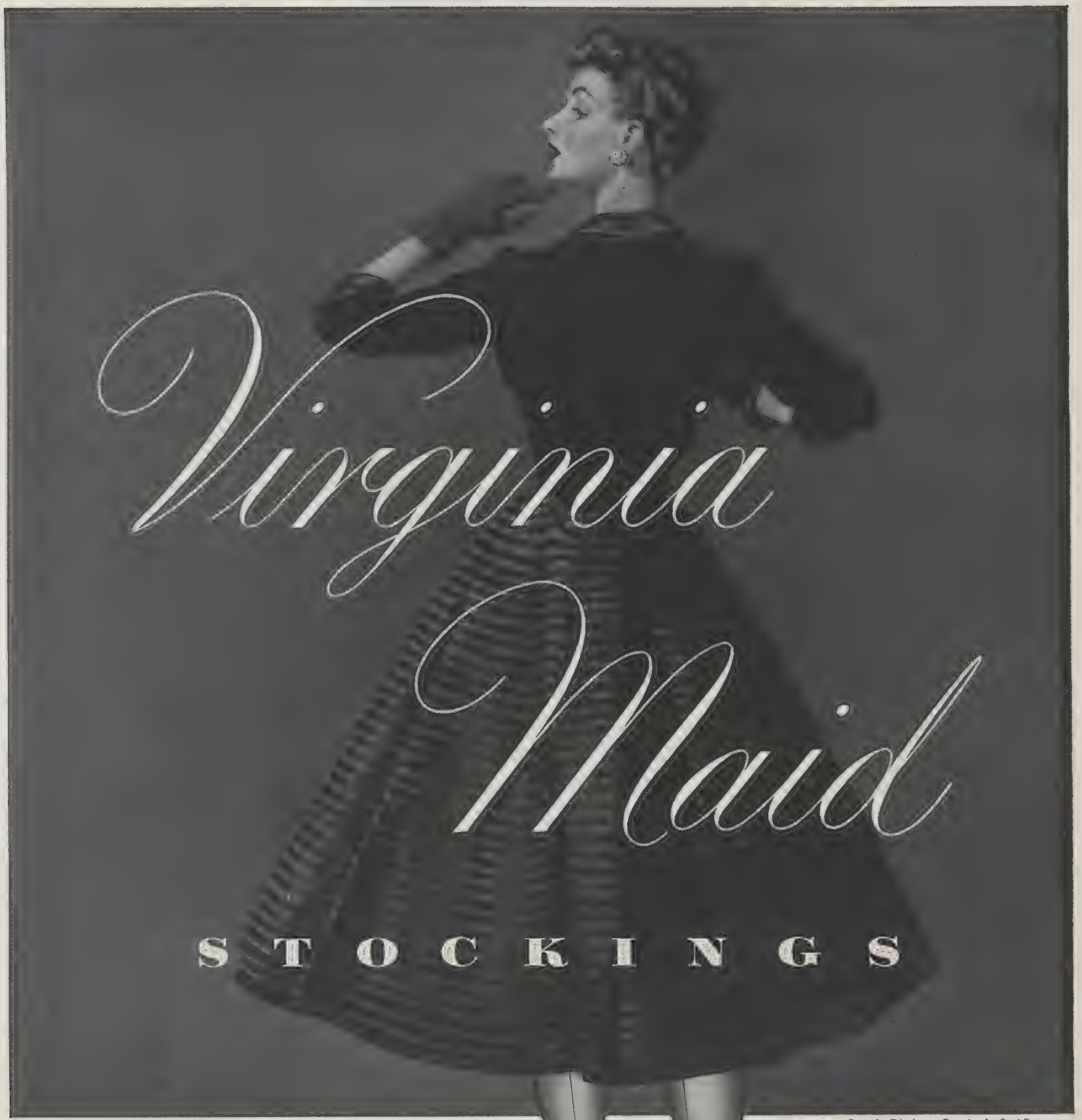
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✻ *A mingling of finest imported lisle with the nylon in the narrow sole reinforcement to cushion the step, absorb moisture, insulate the sole and happily relieve that tired burning sensation.*



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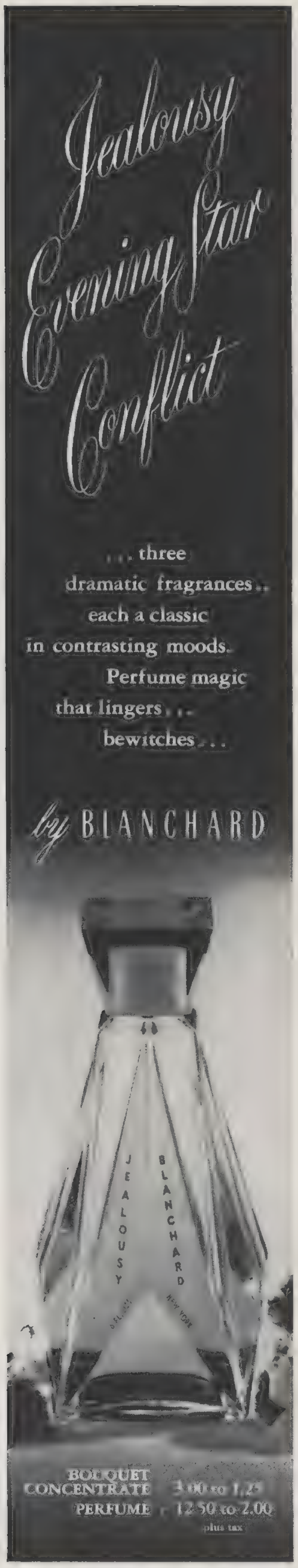
*Shown here: Smoothie Controleur® ** in Nylon Taffeta, about* $18.50

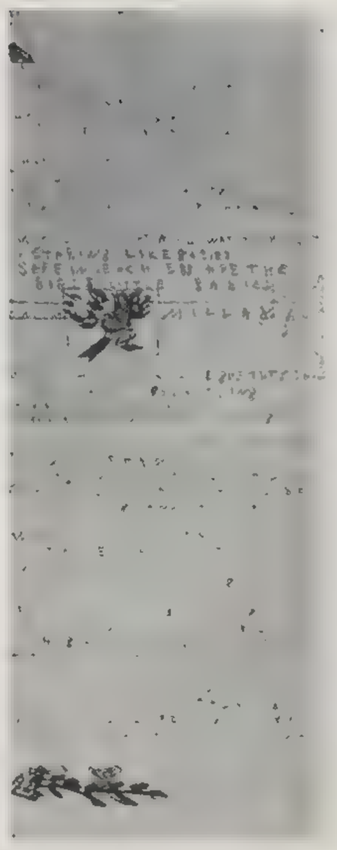
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by the makers of Smoothie®, Young Smoothie and So-Slim*

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CORRECTION

In the August 15 issue, Vogue published a poem attributed to Edna St. Vincent Millay, reproduced the original manuscript, lettered by her at the age of twelve (see left). The poem is not by Millay, but by Robert Louis Stevenson. It came into our hands through Vincent Sheean, whose article, which, in Vogue, accompanied the poem, is part of a book on Edna Millay soon to be published by Harper & Brothers. The poem was given to Mr. Sheean as the work of Edna Millay, by her sister, Norma, in all good faith, and was submitted to us in the same belief. To those who are familiar with this long-loved Stevenson poem, it may seem incredible that the error could progress through such a chain: from Norma Millay to Vincent Sheean to Harper & Brothers (incidentally, publishers of Edna Millay's poems), and thence to Vogue. But so it was. Vogue regrets this egregious error; herewith is Mr. Sheean's statement.

Statement by Vincent Sheean: On the death of any real person, innumerable phenomena ensue. Amongst these is the tendency on the part of all who have known that person, to exaggerate the reality which has set the true one apart. A pertinent example of this occurs in the case of "Nest Eggs," the poem by Robert Louis Stevenson, which was copied and illustrated by Edna St. Vincent Millay in her eleventh or twelfth year. Edna's sister, Norma, finding this poem in a mass of their mother's papers, did not for a moment suppose that it was a loving copy (such a loving copy as we have all done in childhood, of a favourite poem). Norma Millay thought it was by Edna. When she (with the utmost generosity) gave it to me, I also thought it was by Edna.

This mistake in attributing the poem to Edna Millay is a commentary upon all of us who follow in the steps of our betters, when we assume the word *written* to be the word *credited*—when we impose upon the dead the full burden of every word they may have inscribed upon a scrap of paper.

MY COOK IS ME

BY ALIDA CARTER AGAR

I REMEMBER a dinner party given years ago by a friend in Montana who had gone to the Cordon Bleu in Paris. The dinner was over at midnight, having begun at six-thirty. We only caught fleeting glimpses of our hostess as she cooked one course ahead of the one we were eating. She had engaged a Chinese man to serve. The pauses between our courses were so interminable that the distracted man kept running back and forth to his nearby restaurant to wait on his own customers. I do not mean to cast aspersion on my friend whose one idea was to give us a luscious feast, in spite of the back-breaking work it entailed for her. I vowed then, however, that if I ever had to do our cooking I would try to be a relaxed hostess and a good cook at the same time.

When I did undertake this double rôle, at first many of what I thought would be culinary masterpieces ended in disaster. Shortly after World War II one of my brothers-in-law, Herbert Agar, and his wife, came over from severely rationed England. As I wanted to give them a special treat, I ordered *filets mignons* which were frightfully expensive and hard to find. We had so much to say to one another that I forgot my fillets. When we finally ate them they reminded me of an old pair of Eskimo boots I had worn in Labrador.

Another time I put two plump chickens under a hot broiler, and went back to the party. I remembered my broilers when a cloud of blue smoke curled through the doorway. After these experiences I stopped broiling or roasting meat for parties.

My husband is Acting Chief of the Special Services of the Department of Public Information of the United Nations. Last year we invited nineteen of his colleagues for a buffet dinner. Since they would have to eat in a fairly small room, my problem was to serve something they would not spill on the carpet or furniture. (I once had Poulet Bonne Femme and a lush green salad for a buffet dinner, and found spots of sauce and salad dressing irremovable from the upholstery.) This time I also had to cater to the tastes of Bolivia, Burma, China, Iceland, New Zealand, Poland, Scotland, as well as the United States.

I planned to have: sliced cold turkey on a huge silver platter, heavily garnished with crisp water cress; two immense casseroles of rice mixed with onions, tomatoes, green peppers, and topped with melted cheese; two enormous sour-cherry tarts, which I bought, and coffee.

I roasted a twenty-pound turkey the day before as cold turkey goes much further than hot. Also my

(Continued on page 114)



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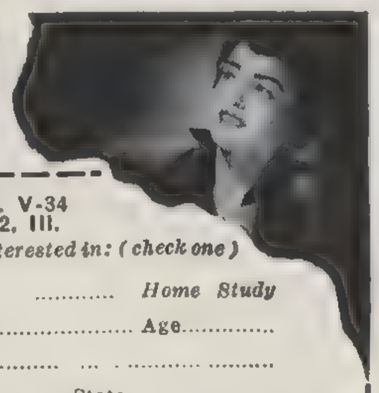
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MY COOK IS ME

(Continued from page 110)

oven is too small to cook a large turkey and two casseroles at the same time. I stuffed the turkey with Pepperidge Farm prepared dressing, moistened this with half bacon drippings, half butter, and added a few stalks of chopped celery. Early the day of the dinner, I boiled rice (five cupfuls of uncooked rice is ample for twenty). I made a sauce by melting at least a quarter of a pound of butter in which I fried sliced white onions, and strips of green peppers. When these were soft I put in two large cans of whole packed tomatoes, a few drops of Worcestershire sauce, salt and whole ground black pepper. I let this sauce simmer a few minutes, then mixed it with the rice, and filled two casseroles, slicing enough sharp American cheese to cover the tops. When my guests arrived I put the uncovered casseroles into the oven to heat while we were having cocktails.

My husband often arrives as late or later than seven for dinner. He is likely to bring home unexpected guests, and so are our four children. I find that by keeping a good stock of canned food, I can handle almost any emergency. Also, being lazy and gregarious, I like to linger peacefully over cocktails with our friends. I have therefore evolved some painless dinners which take a minimum amount of preparation and only last-minute attention.

An effortless VEAL SCALLOPINI for eight:

Three pounds of veal; ask the butcher to slice very thin and pound.

Two pounds of mushrooms.

Olive oil, butter, herbs (if you are shaky on herbs you can buy a small glass jar of dried herbs specially mixed for poultry or meat), salt, whole black peppercorns (ground in a mill right into the pan). Wine. (We like dry sherry better than the usual Marsala but dry white wine or Marsala will do.)

Take a heavy frying pan, cover the bottom with olive oil, and get it good and hot. Then put in the slices of veal and brown them well. Don't try to cook them tender at this stage. You will have too many pieces for one browning, so put the slices as you brown them into a casserole. You may have to add more olive oil from time to time to keep the meat from sticking to the pan. In another pan, or the same one after you have finished browning the meat, put a quarter of a pound of butter (one stick). Add salt, pepper, a generous pinch of herbs, and mushrooms. If the mushrooms are little white buttons, you can leave them whole and clean them with water and stiff brush. If they are large old ones, you will have to clean, peel, and break them in pieces. Let your butter brown, but do not burn. Fry the mushrooms for a few minutes before pouring them into the casserole. Take a little water and scrape the frying pan with a spoon. The scraping gives the gravy a nice colour. Pour the juice on top of the mixture and stir. Take two cupfuls of wine, pour this in, and mix well. Taste the broth to be sure it is sufficiently salted. Cover the casserole and forget it until one hour before you are ready to eat. Then light the oven at 375°. A few minutes more or less than an hour do not matter.

I serve this with a bowl of dry rice, cooked dry, and a mixed green salad. You can cook the rice early and put it in a colander or purée sieve over—but not touching—water. Put

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MY COOK IS ME

a lid over the rice, turn the gas on low under this when you light the oven. Don't quite cover the rice or it will be soggy. For dessert, choose fruit with simple cookies. This is excellent, after the rich veal.

BROILERS IN WINE

If the birds are large have the butcher cut them in several pieces, otherwise have them quartered. I use two tablespoonfuls each of butter and olive oil per broiler.

Have a heavy frying pan hot and put the broilers into the hot fat. Add salt (I sometimes use celery salt), whole black pepper, ground, and herbs. Brown the chicken well. Put chicken and fat into the casserole. Add a little water to the frying pan, scrape off any brown, and pour over chicken. Add one-half cupful of dry white wine or dry sherry for one broiler, another quarter cupful for each added broiler. Stir well. Cover the casserole and don't worry until about an hour before you are ready to eat your dinner. Then light your oven at 375°, and relax.

CHICKEN TETRAZZINI
for ten

Buy a large can of Richardson & Robbins chicken meat. This is all meat, light and dark, with no waste fat or broth. Clean one and one half pounds of fresh mushrooms, and cut them in slices. Simmer these for about ten minutes in a heavy frying pan with plenty of butter and seasonings. Cut the chicken in not too small pieces, and add to mushrooms. Stir well, turn off the flame, and let it stand a few minutes so that the chicken will be well soaked in the sauce. Then add two cans of Campbell's cream of chicken soup, undiluted, one pint of sour cream, and mix thoroughly. Use La Rosa Italian spaghetti as it is made with semolina and tastes better than the usual variety. Break the contents of one package into edible lengths and cook it in plenty of boiling water to which you have added two heaping teaspoonfuls of salt. Cook this until it is soft, not mushy, drain off all water, combine it with the chicken mixture, put it all into a casserole and stir until the ingredients are smoothly blended. Sprinkle the top with plenty of grated Parmesan cheese, then leave it covered until you are ready to heat it. Uncover the casserole, put it into an oven set at 300° for about forty minutes.

This next dish is a lifesaver when your cocktail guests stay unexpectedly for dinner.

TUNA FISH DINNER
for four (easily doubled)

One large can of white tuna meat
One can Campbell's cream of celery, or cream of mushroom soup
One can of peas
One small package of potato chips

Open the cans and mix the ingredients right into a casserole or Mexican baking dish. Take a handful of potato chips and crush them. Stir this in and add seasonings. Cover top of mixture with unbroken potato chips. Heat for about thirty minutes in an oven turned to 300°. Be careful not to burn the top chips.

A few emergency desserts:

To make *any* vanilla ice cream something special: Mix an equal amount of light-coloured rum and maple syrup for a sauce—good either hot or cold.

Add brandy to the juice of the best home-style canned peaches.

Add slices of crystallized ginger to the juice of the best canned pears you can find.

Last minute unmoulded Cœur à la Crème: Blend sour cream with cream cheese until it is smooth. Pile on a platter, score it round and round with the tines of a fork to please the eye. Surround the mound with fresh strawberries.

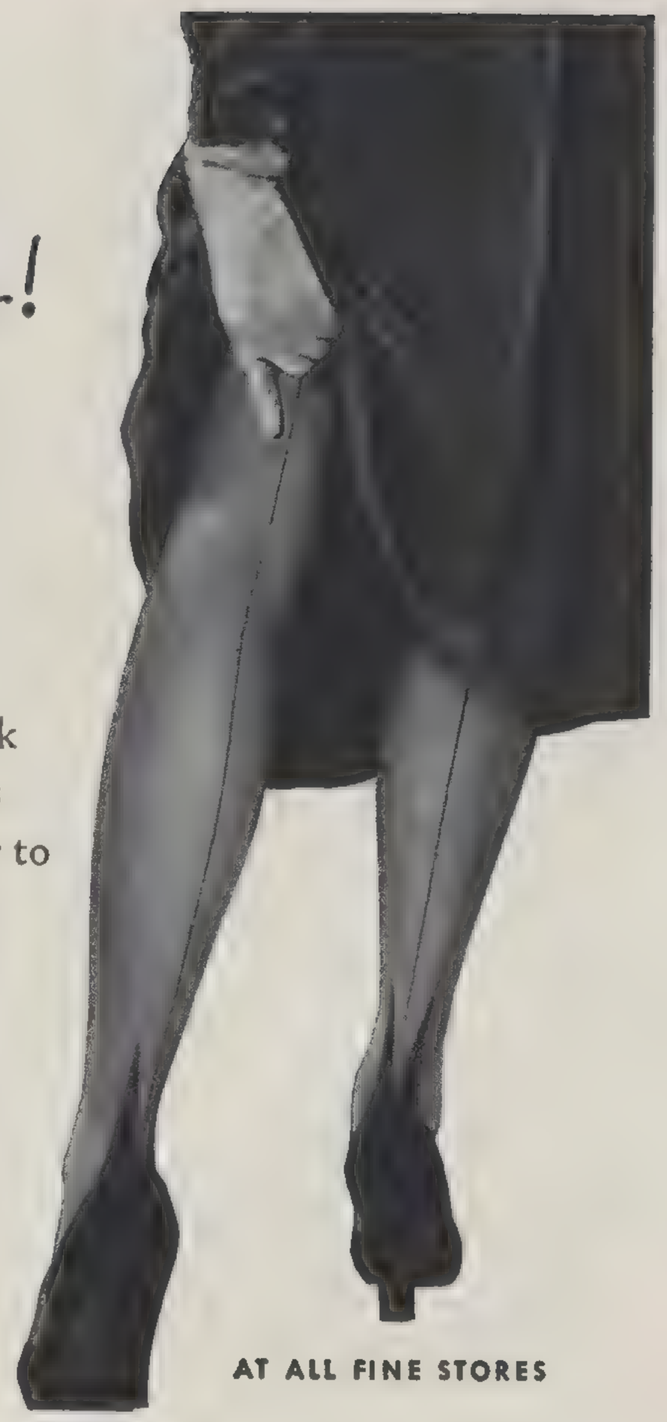
With casserole recipes you can really sit quietly and let the oven do your work. Only don't relax so much that you forget to light the oven. I did this once, and if one of my daughters had not turned on the oven, my guests, like my Montana friend's, might have ended their dinner at midnight.

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Below: The higher waist.





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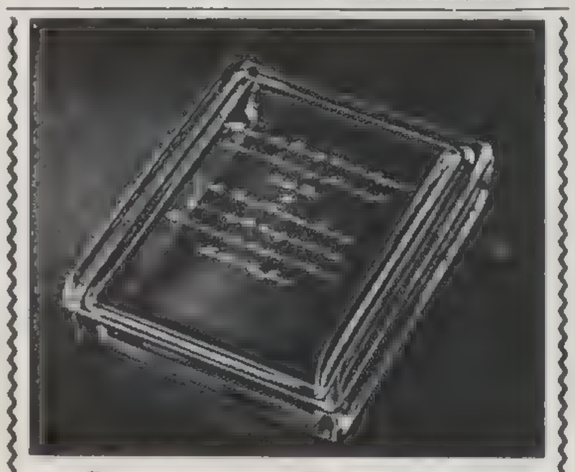
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Left: Worn "straight."
Below: Wrapped "high."

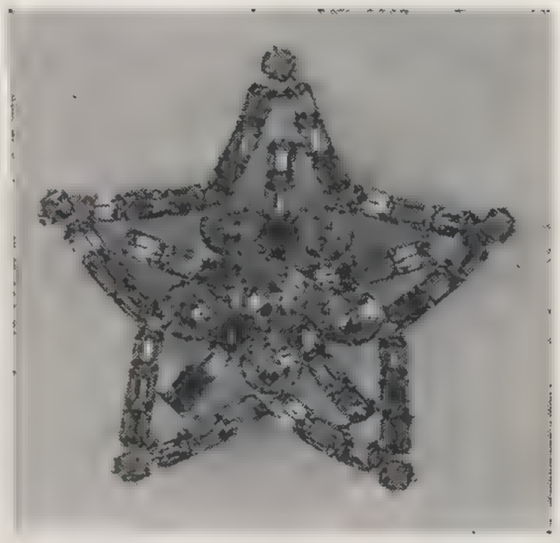


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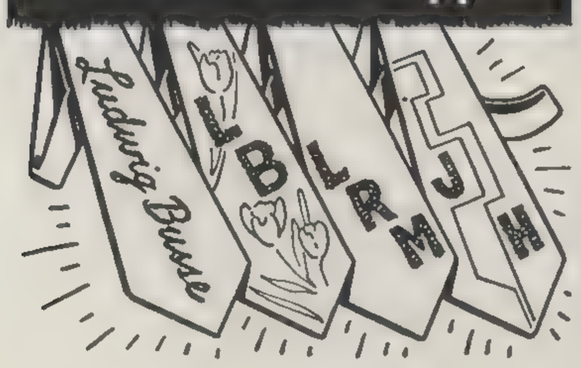


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SHOP



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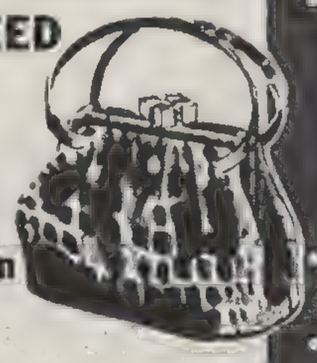
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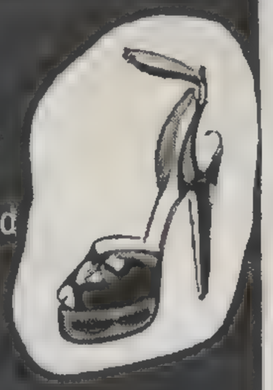
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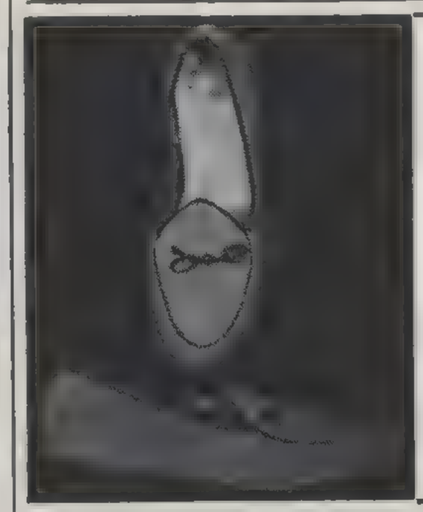
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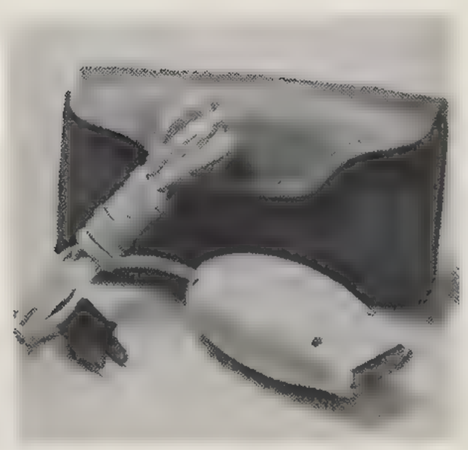
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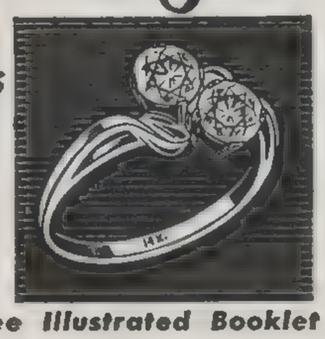
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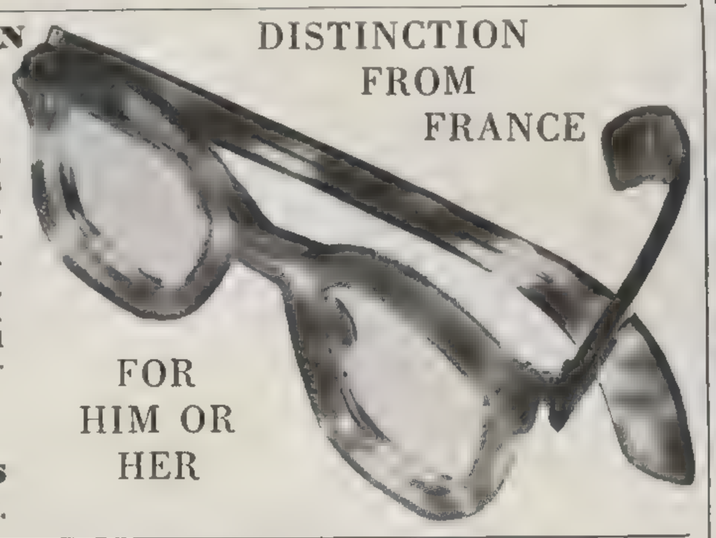
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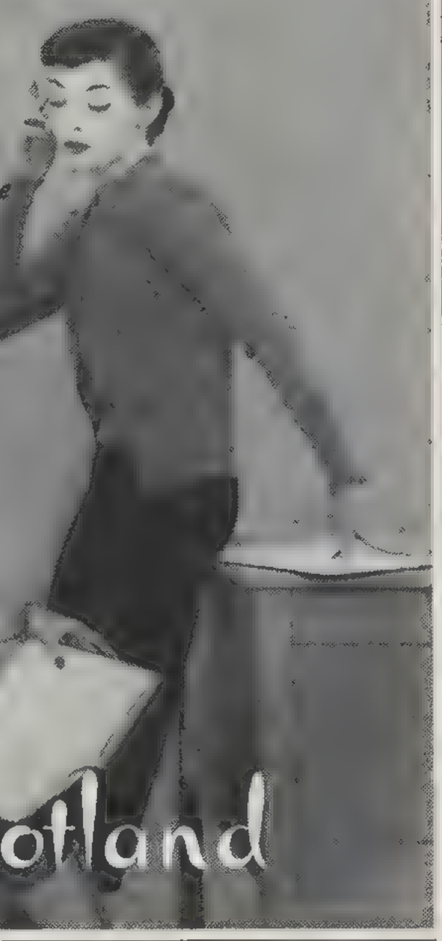
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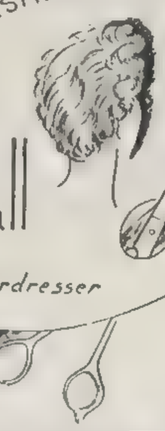
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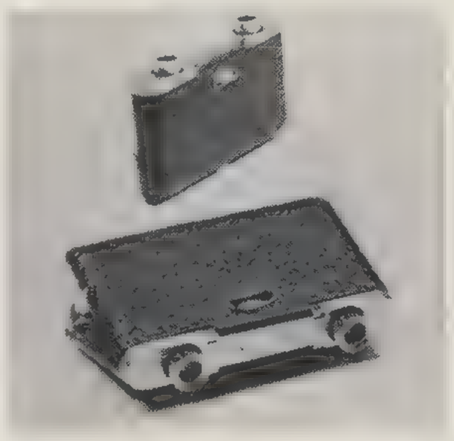
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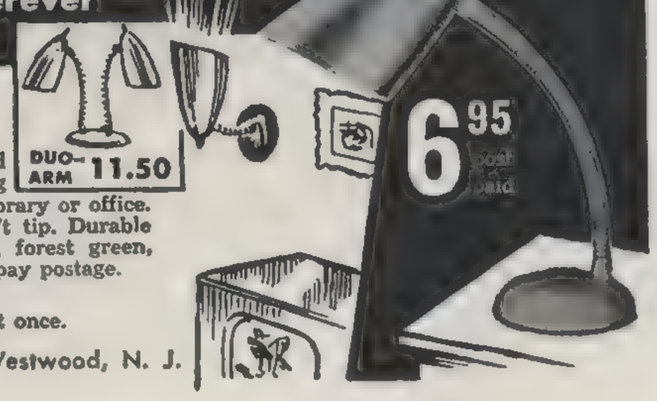
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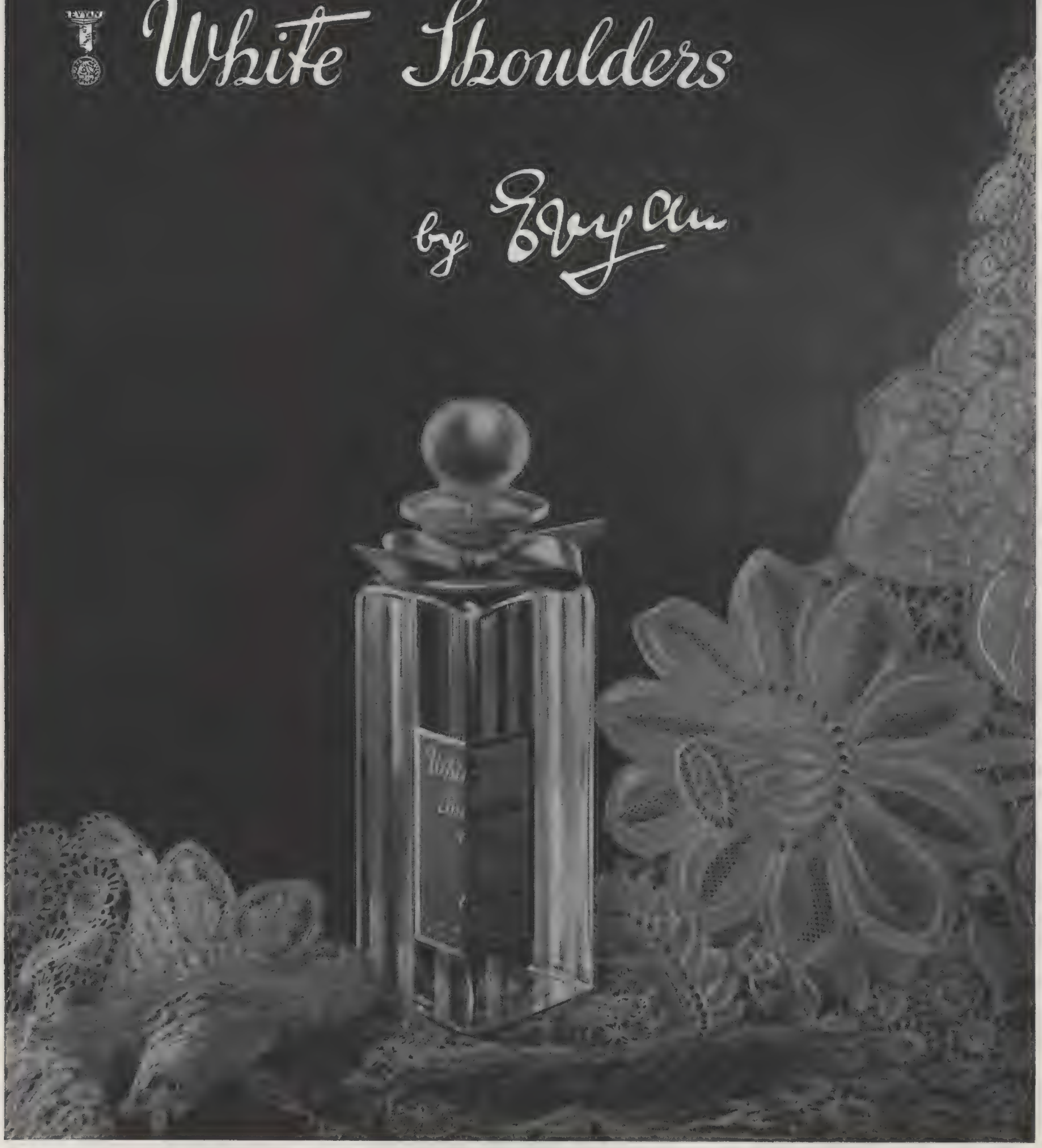
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V O G U E

SEPTEMBER 15, 1951

INCORPORATING
VANITY FAIR

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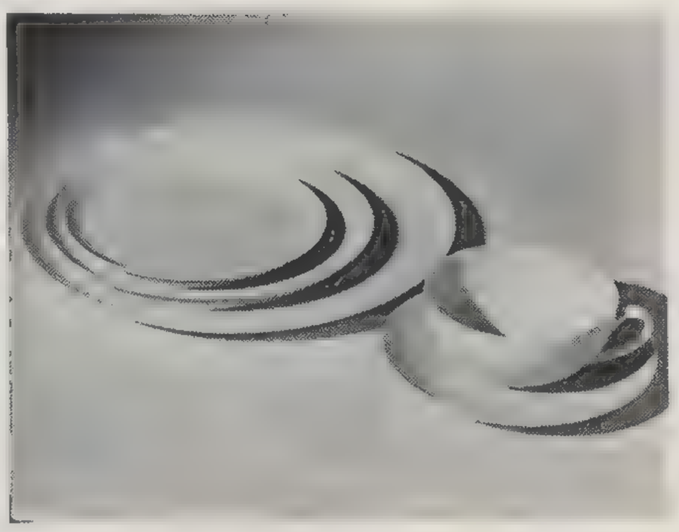


COVER: This is the fitted coat we've been talking about since February. This is the fabric you'll be hearing about all winter. Tweed. Coat by Handmacher, of British wool, $90. Kidskin gloves by Superb. Earrings by Marvella. Umbrella with whangee and bone handle. All, Lord & Taylor. Coat also L. S. Ayres; Neiman-Marcus; Thalhimer's. (Shops in other cities, page 218.) Hat, a clip of mink by Sally Victor. Lipstick, "Clove Carnation," by Harriet Hubbard Ayer.



MORE TASTE THAN MONEY

IN THE HOUSE



$7.50 buys a 5-piece place setting of white Schoenwald Bavarian Porcelain (from the Occupied Zone) in a shallow contemporary shape, its simple formality at home in any dining scheme. Designed by the late Dr. Hermann Gretsch, who did the Arzberg Porcelains. Shown: dinner, luncheon, bread-and-butter plates, cup and saucer. Serving dishes, too. Fraser's Contemporary Design, Berkeley 4, Cal.



$9 (nine dollars) buys the handsome comfort of a bucket chair in unfinished birch or maple. With a patina of wax over its natural colour, the chair could mix with Provincial pieces; with modern, if coated with black lacquer and given a bright silk pad. It might, in fact, fill any decorative rôle, anywhere, dining room to study. Already sanded, it's by Aristo-Bilt, at Salmanson & Co., Inc., N. Y.



$1.59 buys a "Super-Spongy" bath towel with greatly increased absorbency, made by Cone Mills in a lofty loop weave they've been working on for years. Besides soaking up more moisture and drying more quickly, this new weave is luxuriously soft to the touch. There are hand towels at 79c and washcloths at 29c to go with the bath towel. In white or colours; Macy's.



90c buys one of these pale blue Venetian glass goblets with twisted asymmetric stems that look delicate, but are actually thick enough to hold easily and wash safely. Use them to serve water, champagne, wine, Pilsener, or iced beverages, depending on which of the four available sizes you choose. If you prefer, you can have the goblets in a deep turquoise. Imported by Doni Donovan, N. Y.

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can be
your
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accessory

...IN SHEER SHEER

Berkshire

stockings

For delicious texture with your
tweeds choose Berkshire Nylace.
They do such wonderful things
for legs, look even sheerer than they are
and save a pretty penny because they
simply *can't run*. Pretty strategy
for legs in this year of new excitement
over accessories .... in country
Nylace 30s or city Nylace 15s.

SMOOTH AND SHARP... NEW COLOR-WAY OF CREATING ACCESSORY EXCITEMENT. SMOOTH... BERKSHIRE NYLACE IN "SMOOTH AMBER" TO BLEND WITH THE AMBER-RUST-GREY OF IMPORTED TWEEDS AMBER PIGSKIN GLOVES, RUSTY SATCHEL BAG.

SHARP... TURQUOISE-HANDLED SILK UMBRELLA, RUBY AND TURQUOISE SCARVES. SMOOTH AND SHARP... THE GOLDEN CHAIN AND SPARKLING STONES OF CHUNKY JEWELRY. ALL FROM THE COUNTRY SHOP, LORD & TAYLOR, NEW YORK.

holt renfrew & co., canada

newest jewel tone of softest blue...

emba sapphire mutation mink

in a cape bolero by maximilian, new york

emba sapphire mutation mink designed by **maximilian,** new york

*®mutation mink breeders association JEWELS—CARTIER



VOGUE'S EYE VIEW OF THE WOMAN WITH MORE TASTE THAN MONEY

No matter how much money she has—if she hasn't more taste than, the chances are she is not dressing in a very interesting way.

Clothes that look expensive before they look anything else are rather less interesting than clothes that look *in*expensive before they look anything else.

The most important things:
Are the clothes becoming? . . . Do they fit? . . .
Are they suited to the occasion and the circumstances?
If the answer to these is "yes," believe us, the price tag is of secondary importance.

On the next few pages are photographs of frankly expensive clothes—original models from the great couture houses of Paris. But no matter what the cost of the costume on the next page—the intricately cut, simple black dress, the great, pale, poetic hat, the stole, the rows of pearl beads—we believe that the impression it gives first, is of great elegance, rather than great expense. And the idea of "more taste than money" is not only more taste than a little money; it means that the taste involved is more important than *whatever* money is spent.

There are many pages in the issue which show clothes produced by the great "multiple production" system of America. A black crêpe dress for as little as $40. A bold blue plaid coat for $60. An immaculately simple, blue cloth coat-dress at $90. A two-piece tweed and knitted dress at $65.

These, in their own way, can be examples of costumes in which the personality and taste of the wearer blot out the price-tag—can answer "yes" to the three test questions—
"Becoming?" — "Fit?" — "Appropriate?"

NEW LESSONS IN ELEGANCE

Elegance is a special kind of beauty; sometimes a new line in fashion
is not remarkable for elegance, and places its accent on drama or youth
or originality or gaiety or dash.
But this year, Dior (especially), who has been up to now a great originator of the
Paris couture, turns a contemplative eye on fashion and presents in his collection
a series of costumes that are, first of all, elegant.
They make their effect in the same way that a gently-bred woman does—
nothing insistent, nothing sharp or loud or asking for attention.
It is a quality as subtle in fashion as in people,
and it is, in the end, as rewarding, as satisfying a quality as a woman can put on.
On these next pages are examples of this new elegance.
They are under-jewelled, quiet-spoken, but—and this is important—not actually simple.
Into their making has gone an intricate knowledge of cut,
an awareness of proportion, a fine sense of balance.
These clothes are bought for America; reproductions will be seen here.
But spreading wider influence than the actual models, will be, we believe,
the effect of this new regard for a gently-distinguished way of dressing.

Opposite: From Dior, a softly-full, long-sleeved black satin dress
with a wide V neckline; tied at the back with a bow. Graduated pearl beads.
The hat, an oyster-coloured felt, manipulated like a shell.
The gloves, black. Over the dress is worn a stole of wild mink,
straight at one end; looped at the other, so that one arm goes through
and anchors the stole firmly to the shoulders. Imported by Henri Bendel.

HENRY CLARKE

Double black, late-day. *Below:* Balenciaga uses black moire and black velvet almost as though they were two colours, in one of his handsomest late-day-into-dinner costumes. The jacket has his slightly-wider sleeves; his new suggestion of a fitted front; goes over a dress with a top made entirely of white lace. Black accordion hat with a queue. **Chiffon and mink, late-day.** *Opposite:* Wonderful way to look, after five o'clock. Dior's pale dress—silk chiffon, beige over pink; long sleeves wrapped and tied at the wrists; full skirt arranged to fall softly. Dior-Perugia's pale, Cuban-heeled opera pumps. The Aleutian Emba mutation mink coat, as thought out by Dior, has a rolled collar, rolled cuffs, straighter, longer look. Dress and coat, at Holt Renfrew of Canada. Coat, executed by Reiss and Fabrizio, at I. Magnin.

HENRY CLARKE





Late-day: pale faille dress, shaggy coat. Last year, it would have been black, worn under velvet. This year, Dior makes it pale, puts it under a shaggy reefer. The dress is beige; has long sleeves, fastened-over bodice, shawl collar; full skirt folded into the waistline. Coat, handsome grey wool. Both, at Altman; Jordan Marsh; I. Magnin; Gimbels, Phila.



Vermeer silhouette. In this dress and hat, and in a series of other costumes, Dior reminds of Vermeer. Here, black wool with a flat, soft skirt. Sleeves, long and close; not a seam visible. Inside: a bodice of white satin tied with a black bow. Dutch-boy cap lined with beige grosgrain. Big black wool scarf lined with puckered black taffeta. Dress, scarf, at Lord & Taylor.



HENRY CLARKE



Dior: pale brown net, gilded. Gilt moons, spaced around the skirt; a molten bodice ribbon-wrapped. This is Dior's "Mexique"—a dress important to Paris because of its colour, creamy brown; because of its weight—far lighter to wear and to travel with than Dior's show-pieces have been. Henri Bendel; Marshall Field; I. Magnin; Morgan's of Canada.

Lanvin: pale pink net, gilded. Castillo's prize for evening is of blush pink satin, the skirt swung out like a bell about the figure and moulded all over with bands of gilt lace. Over it, Castillo puts a cape of tulle embroidered with the same gilt, and winding up with tulle streamers. Wanamaker's, Phila. Reproductions, Henri Bendel; Garfinckel's; I. Magnin.



THE GREAT MINK COAT;
THE LITTLE PARIS HAT







HENRY CLARKE

Paris revives the fashion for the individual hat—little hat with its own slant, just different enough to allow its wearer the pleasure of individuality. Here are four new ones, brought in from Paris and copied to order at Bergdorf Goodman. The fourth appears on the page opposite, above the mink coat of a lifetime—wild mink, deeper than fawn colour, divinely shaped. **Dior's "Carmen,"** *above:* A tambourine of black velvet with a side-flange and dangling clip. **Paulette's "Bistro,"** *above, left:* Velvet forward beret, hung at one side with black jet beads. **Dior's "Irak,"** *left:* In taupe velours felt. His back bonnet, with beige grosgrain, a "topaz" clip. **Paulette's almond-shape,** *opposite:* In black velvet; the dew is rhinestone passementerie.

Wild mink coat, *opposite:* Here it is, the coat of a lifetime. Eastern Canadian wild mink. Small collar, small shoulders, sleeves that turn back upon themselves and then are cuffed. And fullness so carefully measured that it is there, but never apparent: Everything, both pages, to order at Bergdorf Goodman. The cultured pearls, Bergdorf Goodman, too.



COFFIN


KRIEGHOFF.

AFTER DARK: WHITE—LONG OR SHORT

For little evenings, there is a great fashion this year, for the wearing of white. Ankle-length or street-length, covered or semi-covered—but white. Here, two of these pearls.

Opposite: An important dress, all white. Ivory silk satin with a wide overskirt of white embroidered lace; a stiffened petticoat. The length is ankle-length. And that, this year, could mean a ball dress or a black-tie dress, as here. Sophie Original, at Saks Fifth Avenue.

Below: Newest of the new-found pearls: the short, *covered* white dress. Here, white rayon jacquard satin with short sleeves, slightly flared skirt, rhinestone buttons, $110. By Paul Parnes.

The coat is two coats, really. Black rayon velvet loose coat, completely reversible. The other side is grey wool flannel. Both sides are bound with black braid. $125. Dress and coat at Altman; Himelhoch's. And the important glitter, Eisenberg jewelry.

HORST







THIS EVENING:

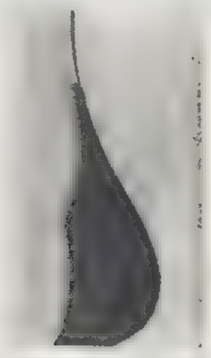
SHORT, FULL, AND YOUNG

This is a year for the young to take a definite stand on the short-long for evening issue. No we-e-lls; no maybes; no in-betweens. It's either street-short, and full; or floor-long. Question (loaded) that could throw the decision: in which can you have a ring-waist; pretty shoulders; long young legs, all at the same minute? *Opposite page:* Short-skirted; full-skirted; and red. As new as the "Mambo" she's showing-how. The fichu ends in jet beads. Of rayon taffeta, $50. Richelieu pseudo pearls. Both, Best's. Dress also Woodward & Lothrop; The Dayton Co. *Above:* Small-waisted and looking high-waisted for the wide cummerbund. Of red rayon satin; the switch of accordion pleats in back of red rayon faille, $90; Russeks; Himelhoch's. Long gloves, by Van Raalte; Lord & Taylor. *Right:* Short; very full; with a baby turtle neck. Thus, for the you-name-it evening when the invitation reads: the theatre? the movies? or "Shall We Dance?" (the couple here decided on the new waltz version of same from *The King and I*). Dress of black Burlington taffeta, of rayon and Celanese acetate, by Anne Fogarty, $30; Lord & Taylor; Neiman-Marcus. All the muffs on this page, by Harold J. Rubin.

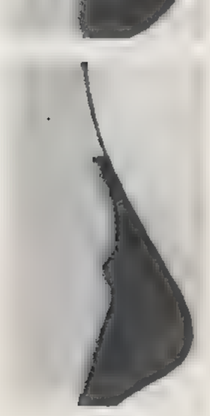














THE NARROWED NYLON HEEL;
THE TAPERED SATIN SHOE





This is news, twice news, as it will appear this year after five o'clock. There is the foot—shod in a delicate satin opera pump. There is the leg—actually *clad* in a new kind of slimness. And right there are two good reasons for the Beautiful American Leg legend to gather momentum. The narrowed heel is the newest accomplishment in nylon stockings; a beauty treatment to taper the leg—by illusion. Sometimes the heel reinforcement is narrower by six to twelve threads; sometimes it tapers to a point. And although the narrowed heel is a delicacy—a fine point in beauty, really—it will be turned out in all weights and degrees of sheerness, from walking-shoe weights to mere shadows for evenings. As for the satin shoe—here are just three of what is bound to be a most important after-five shoe fashion. Special about these three is: a winding river of bugle beads; or a delicate satin tiara at the instep; and long-sought colours—navy blue, brown, and black. All are by Andrew Geller; all are also at Garfinckel's; J. W. Robinson; Frost Bros.; Harzfeld's. The stockings go like this: Above, by Phoenix; opposite, above, by Dior—New York. Sketched, from top: narrow heel, by Cameo; then Kayser's gradual taper; the scooped taper by As You Like It; the long narrow heel by Munsingwear. The man's opera pump, from Brooks Brothers. New cotton carpeting: Gulistan's "Sheffield."

WHEN TO WEAR A RED SHOE



HOW TO WEAR A BROWN SHOE

In shoe colours, this switch: Red, most often worn as spice, now a year-round stand-by. Brown, that was silent background, now the spice. This red, a wonderful ripe-currant colour with a russet cast, that looks as well with dark tweeds and flannels, as it does with pale linens, Shantungs. These browns, now spices to colours not-brown—fresh accents to the winter black, grey, blue (and mixtures of these) that last year you might have pointed up with red shoes.

Opposite page: Three opera pumps in the new all-year red, shown with shades-of-taupe stockings that take to this red best. These shoes, designed by Mademoiselle, are all at Lord & Taylor; Marshall Field; Hutzler's; J. W. Robinson.

Left: Kidskin, soft and light, with a high peg heel, and sharply pointed toe rising to a flat black-edged scroll, about $17. The stocking, "Smooth Taupe" by Berkshire.

Centre: Part and part, calfskin and lizard, meeting at a tiny gilt buckle. A shoe to walk in: the heel is just under two inches high, about $17. Stocking colour shown with it: "Tumbleweed" by Dupliquettes.

Right: Calfskin laced at the squared throat with a narrow black kidskin thong, bow-tied, about $17. The stocking shade: "Overture" by Belle-Sharmeer.

Below: Examples of the brown-accent shoe; and the stocking shades to wear with them, flat-toned beiges.

Left: Brown with a copper-y overtone. A brown to wear especially with black. Curving calfskin opera pump with a petal appliqué across the throat. By Palter DeLiso, $28; at Bonwit Teller. With it, "Topaz Beige," pale, pale stocking colour by Bryan.

Centre: Sand brown, news with any country costume you might choose: walking shoe, in pebbly-grain calfskin, tapers to a low (one-and-a-half-inch) heel. By Newton Elkin, $25; Lord & Taylor. The stocking: "Echo Blonde," by Archer.

Right: Ginger brown, deep clear shade, for a light-but-sturdy calfskin suit shoe; perforated buckle-strap rimming the vamp. $19, at Florsheim. The flat beige stocking colour, "Allure," by McCallum.

(List of other stocking colours for these shoes on page 198)



FRANCES MCLAUGHLIN

THE CRÊPE DRESS RETURNS—
WITH A TAFFETA LINING

It's the dress with everything this year. Once a clinging giveaway to the figure beneath, the crêpe dress is back now with its own figure—a rayon taffeta petticoat. Ready to be the thing you wear the most: a sleeveless dress and jacket, both of Amer-mill crêpe of Celanese acetate, and rayon; in a new warm brown. By Paula Brooks, $40; Macy's; Stix, Baer & Fuller. Mock pearls by Deknatel. Gloves by Shalimar.



The crêpe dress on its own taffeta petticoat. For anyone's money, this is good fashion, as sure as sunrise to be a success: because it's new, all-day-wearable, pretty, and, in these three cases—for anyone's money. *Left:* On top of everything else, it's charcoal grey. A dress of the sort that turns out to be a mainstay . . . for $25. By J. and J. Spar in Burlington rayon crêpe swung on a bright red rayon petticoat; Lord & Taylor. *Below:* As easy as a cardigan; black, bound with the other black of velvet; on a turquoise-blue petticoat; about $40. By Rembrandt in Burlington rayon crêpe; Bonwit Teller; Sakowitz; I. Magnin. Gloves by Fownes. *Both pages* photographed at Avard, the recent shop of some young designers with an intelligent eye for handsome, hard-working contemporary furniture. Their specialty: wrought-iron and marble pieces with remarkable versatility. For instance: a two-foot-square stand is a table, marble-topped; is a seat, topped by slip-covered foam rubber. Either way, $62.

COFFIN

PART-AND-PART AT A PRICE: EVENING SUMS

They're separates because they are priced apart. That's all. They look, feel, and act right together—and leave the answer to what is the good collective fashion for me? where it belongs: with you. On these two pages, for the mixing: late-day multiples that could cross-switch any way the wind blows . . . with one exception. You can't put the blouse opposite with the twill skirt in the corner below. For the skirt is a dress-downer for the tops on this page. The blouse is a rarity: as beautiful, formal, minutely detailed as a ball dress, it deserves great crinolines, and a good background. These and the following two pages were photographed at House & Garden's House of Ideas; furnished, under their supervision, by Macy's; in Upper Brookville, Long Island. *Opposite page:* Your portrait by Sargent *might* be more becoming to you than this blouse. . . . Iridescent ice-grey silk taffeta, shaped and folded in pretty ways, $30; the skirt, a day-length swing of cotton-and-rayon bengaline, $13; both by Davidson. Pin by De Rosa. All at Lord & Taylor. Blouse, skirt, also Carson Pirie Scott; Neiman-Marcus. *This page, right:* The kind of blouse the word "blouse" means. But: it's shining grey silk taffeta for dark-on hours; by Sidney Heller, $13. Worn with a skirt for any blouse on these pages: full, day-length, of Cohama silk rep in a deep piercing red, $33; both, Lord & Taylor. *Below, right:* That well-known, unobtrusive compliment, a scooped black velveteen blouse. In Juilliard velveteen, $21. The skirt, a circle of creamy beige spun rayon twill, $30; both by McMullen; Altman. *Below, left:* The sleeves are no more than a yoke band: a blouse with unpriceable subtlety about the details; in grey silk Shantung taffeta. by Alice Stuart, $9; the skirt, a total circle of black velveteen, $30; both, McCreery's. Leaf pin by Ledo, $10 plus tax, Lord & Taylor.















COFFIN

PART-AND-PART AT A PRICE

DAYTIME SUMS

They're separates because they are priced apart. That's all. They look, feel, and act right together—and leave the answer to what is the good collective fashion for me and my looks? where it belongs: with you. *Left above:* The wool jersey jersey, friend of everybody, in a particularly handsome and whittled state. In navy blue and white, looking like so-much-of-a-dress with a pleated blue jersey skirt. Top, $15; skirt, $17; both by Haymaker in Heller wool jersey; from Henri Bendel. *Left centre:* The jersey with the big flat collar . . . that's a new one. Marked out with black braid, a grey Lebanon wool jersey blouse, $12. Close relative: grey and rust wool fleece skirt, the pockets bound in the same kind of braid, $23. Both by Sportwhirl at Saks Fifth Avenue. *Left below:* If ever a blouse were *just* a blouse, it's not this one. It can make the whole point of a costume, *is* one worn with a grey flannel skirt; stone grey wool jersey with a removable (for late day) white piqué neckline-framing collar. By Dorothy Korby, $9; Peck & Peck. *Above right:* A shirt to make a costume with your tweed skirts; simple and worth looking at, a beige heathery wool jersey blouse with deep, easy sleeves; by Adelaar, $8; Lord & Taylor. The widened skirt, a heathery De Land herringbone weave woollen, $20; Bonwit Teller. *Opposite page:* This is one of the best sums in town. The top, rib-knit like a fisherman's sweater, turns suddenly into wool jersey as lean as your ribs. The effect: high-waisted and little-waisted. The result, with a skirt on a crinoline: a pretty, present silhouette. Top, a sweater plus, $20; Oxford grey tweed skirt, $20; both by Sportwhirl at Lord & Taylor; L. S. Ayres; Harzfeld's. The belt, a dandified piece of woodsman-ism: black suède, platinum fox head and tail; by Hubert Harmon.





MARY SINCLAIR

Miss Sinclair is one of the two young dramatic actresses first to receive a long-term contract on TV. This twenty-eight-year-old CBS star, who was formerly married to George Abbott, the producer, has appeared in fifteen *Studio One* plays since March, (rather a record) as well as in other TV plays. With a drifting voice, both on and off the air, she scurries from emotion to emotion with the dewy abandon of an eighteen-year-old.

People are talking about . . . Baseball and the number of women who really know who are the choices for the best rookie of the year, what a double play is, and how tender are the parties to the World Series. . . . The pervading Armenian-flavoured tune, "Come On-a My House." . . . The hopes riding on the new plays coming in: on *Lace on Her Petticoat* with handsome Neva Patterson; on Ginger Rogers, in *Love and Let Love,* by Louis Verneuil who had last season's first hit, *Affairs of State;* on Jackie Cooper, playing the drums in the comic mystery, *Remains to Be Seen* by Russel Crouse and Howard Lindsay; on *Nina,* that success in London and Paris, with Gloria Swanson and David Niven; on *Gigi,* which Anita Loos has adapted from Colette's famous story; on *Point of No Return* by J. P. Marquand who has Henry Fonda for his star; and *Point of Departure* by Anouilh with the possibility of Dorothy McGuire as the star.

People are talking about . . . The vacant movie, *It's Only Money* in which Frank Sinatra's small, beat-up, exasperated face is teamed unequally with Groucho Marx, relaxed and unusually funny as a waiter with a policeman's memory for crime. . . . The low prices at the mail-order delicacy supermarket called "Caviar on Third Avenue," at 642 Third Avenue, New York. . . . *American Bird Songs,* recorded all over the country for the Albert R. Brand Bird Song Foundation, Laboratory of Ornithology, Cornell University; including the sharp, wavery call of a loon, the weird penetrating shrieks of a limpkin, the growl of a barred owl, like a record gone flooey.

PEOPLE ARE TALKING ABOUT . . .

People are talking about . . . The popular climb of Stephen Spender's autobiography, *World Within World,* in which he prowls through his emotions in a detective search for truth; among the curiosities of his life, the period when Spender went to his brilliant brother's analyst to recall their childhood for his brother. . . . The probability of roving television reporters with the new "walkie-peepie," a portable TV camera and transmitter developed by RCA. . . . The Q-Test, new skin test for pregnancy, which can be given in a few seconds, shows results within an hour, and is effective weeks earlier than the rabbit-frog-mouse tests.

People are talking about . . . *Eight Automobiles,* an exhibition at the Museum of Modern Art on the æsthetics of automobile design here and abroad in the past twenty years; two of those selected as "works of art," a 1937 Cord and an Army Jeep. . . . The high-tension film, *The Well,* with its newsreel sense of immediacy, and the skillful balance of a double-barreled plot: a child lost in a well and a race riot. . . . The summer people leaving, which may remind certain devotees of Sir Arthur Quiller Couch and his answer to a noisy man who asked at the Fowey Yacht Club what on earth the people did in winter: "Part of the time," said Sir Arthur, "we spend on our knees, thanking God that people like you have gone away."



MARIA RIVA

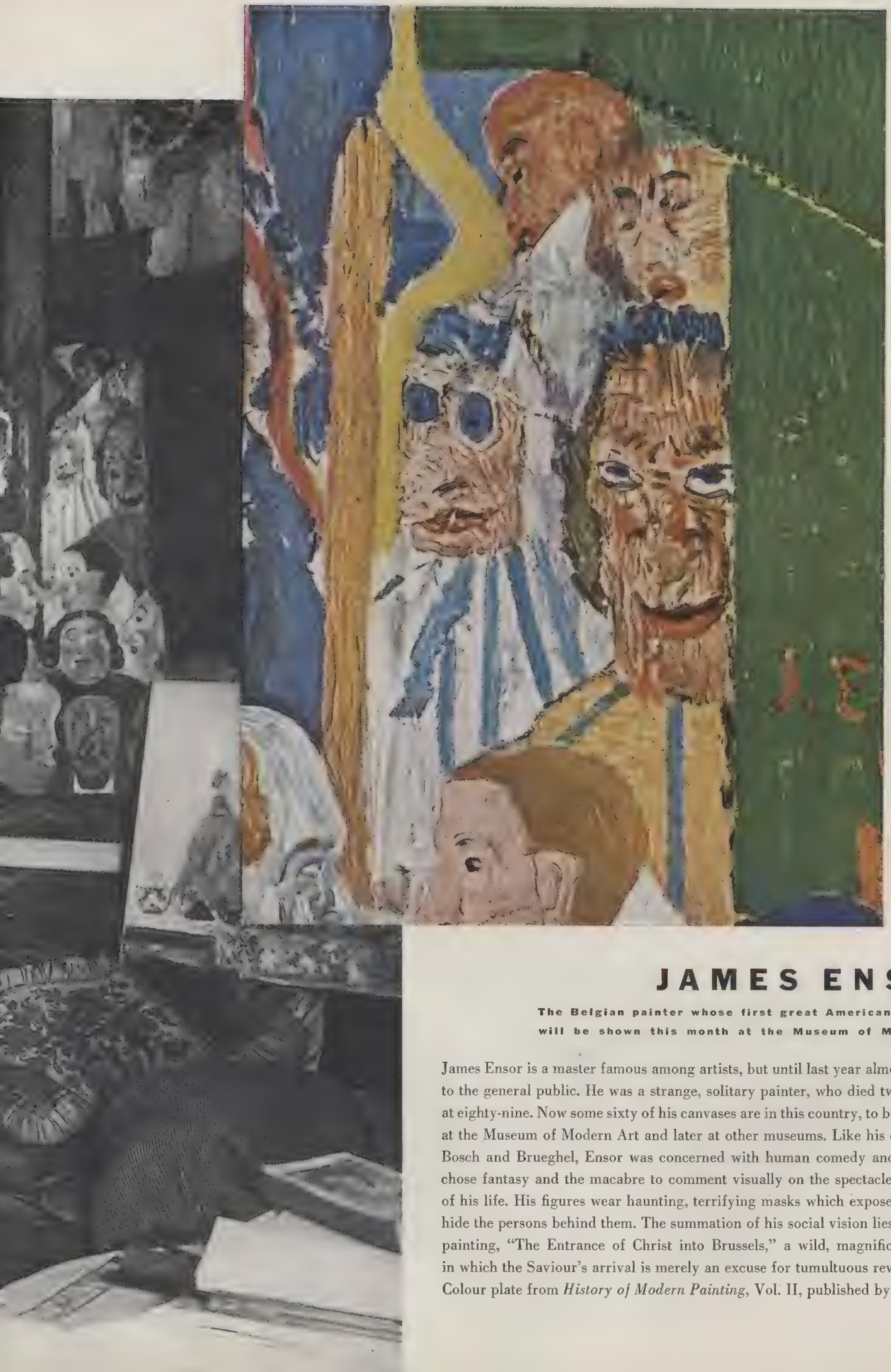
Mrs. Riva is one of the two
young dramatic actresses first to receive
a long-term contract on TV.
This twenty-six-year-old
CBS star, the daughter of Marlene Dietrich,
and the mother of two small boys,
has appeared in a dozen TV plays,
including rôles for *Studio One,*
Suspense, and *Danger.*
With a strong voice, tremendous
blue eyes, and a direct and independent
manner, she has, both on
and off the air, strength, insistence,
and a touch of wistfulness.

HORST

VOGUE, SEPTEMBER 15, 1951

Ensor in his Ostend studio: behind the organ, his enormous masterpiece,
"The Entrance of Christ into Brussels." In colour, a detail.





JAMES ENSOR

The Belgian painter whose first great American exhibition will be shown this month at the Museum of Modern Art.

James Ensor is a master famous among artists, but until last year almost unknown to the general public. He was a strange, solitary painter, who died two years ago at eighty-nine. Now some sixty of his canvases are in this country, to be shown first at the Museum of Modern Art and later at other museums. Like his countrymen, Bosch and Brueghel, Ensor was concerned with human comedy and, like them, chose fantasy and the macabre to comment visually on the spectacle man makes of his life. His figures wear haunting, terrifying masks which expose rather than hide the persons behind them. The summation of his social vision lies in his 1888 painting, "The Entrance of Christ into Brussels," a wild, magnificent allegory in which the Saviour's arrival is merely an excuse for tumultuous revelry. (Note: Colour plate from *History of Modern Painting*, Vol. II, published by Skira, Inc.)

A distinguished scholar and educator, the author of the brilliant dissertations, "The Greek Way" and "The Roman Way," attacks the cult of the incomprehensible.

PRIVATE IDIOM

BY EDITH HAMILTON

The two great dominant intellectual influences today are Einstein and Freud. Einstein has introduced us to a new universe where clear certainty, once the happy prerogative of the scientists, is fading away into a region not strictly determined by cause and effect, not amenable to exact interpretation. Freud has turned us from the brightly lit world without, to the dimly discerned world within. The result of the impact of the two has been to throw us into a state of confusion.

In all the past I do not know of any change in the mental and spiritual atmosphere comparable with that to which we have to adjust ourselves. After all, there was no real break between Greece and Rome. Cicero could have passed quite well for a Greek—at a Roman dinner party—and Plutarch seems to have been very much at home in Rome. The Renaissance was only a discovery of the past which had never completely vanished from men's minds. The Reformation was primarily a rediscovery of the individual whom Greece had discovered long before. And although the ordeal was severe when the Church came up against the *Origin of Species*, that was a long, slow battle. The general point of view changed almost imperceptibly. But we ourselves within a few years have become fully aware that our world is a new and strange place. We are facing two new universes and we do not know the laws that govern either.

Our ancient inheritance of the ages seems to have little significance in helping us, the difference is so great between our point of view and that of the generations before us. The past was always dependent on authority except for a brief time in Greece, and today authority has ceased to be authoritative. The change appears most clearly in science where the battle between the scientists and the Church authorities was fierce and long-drawn-out and the effort to keep the mind within theological walls was conspicuously defeated. In art the change came much later, but by now the artists too have definitely rejected their authorities, not merely the old conventions that a Madonna must be painted in a blue dress and the like, but the authority of the great masters of the past, who were authoritative because they were revered, and followed so that a human face, for instance, was painted on the general lines they had worked along, to resemble a real face. The same is true of religion. There, too, authority has grown weak or, more accurately, the inner is becoming authoritative at the expense of the outer.

The search for God is coming forward as the business of religion and the use of God as a means to safety is receding. More and more we see that the reward of the pure in heart is that they shall see God, not that they shall be saved, as the Westminster catechism puts it, from the pains of hell forever. Religion is no longer an indestructible bank into which we can put our savings and receive back a good return. It is taking on the aspect of a spiritual venture. We are thinking less along the lines of "The Lord shall make thee plenteous in goods, to bless all the works of thine hand," and more of Him who "satisfieth the longing soul and filleth the hungry soul with goodness." The inner is gaining over the outer. Not an outside infallible Church, or an outside infallible Book, but that which is within, "the true Light that lighteth every man coming into the world."

Religion is not losing out in Freud's universe any more than science is losing out in Einstein's. It has nothing ultimately to fear from any method of probing the human soul, for it is founded upon men's deepest need, the need for God, and upon God's answer to that need.

But how is it with art, the third great department of the human spirit? What do we see there today? Freud's influence, all powerful. Art is first of all selection. Consider the art of writing. The writer's basic material, his tool, so to speak, is Webster's Unabridged. He has to select from that, from the vast number of words, his own significant words, and he has to select his subject from all that the wide world offers. Art is based on the selection of the significant. But selection is directly opposed to Freud. Everything is significant to him. No detail is unimportant. Do you dream of a railroad, two strips of metal bare and unadorned? (*Continued on page 206*)

LUDWIG BEMELMANS . . . An observer of quirks, the author-illustrator of those autobiographical confidences, "I Love You, I Love You, I Love You," and "Hotel Splendide," laughs at certain French logic.

FINGERPRINTS, MONSIEUR?

A week ago in Paris I received a new press card from the Department of Defense. To be official, it had to have my fingerprints on it and be mailed back to America.

The American Embassy in Paris seems to have no facilities for taking fingerprints. Go to Police Headquarters, Palais de Justice, Ile de la Cité; two policemen standing in front. I explain to them that I need the fingerprints, connected with press accreditation to U. S. Army, etc. Would the police do it for me? Ah, Monsieur, I regret, says one, but alors, Monsieur, we are not equipped for that and sorry not to be able to be of assistance to you. Salute. I ask them if they fingerprint crooks? Yes, certainly. Well, where— Ah, Monsieur is not a voleur. True, but will you show me anyway? They stare at each other and then making a tremendous decision, they cry, All right! On the way in they say, You insisted; it is your idea, remember! They pick up another, and they stop in the foyer of the criminal courts building. To him they say, That, alors, Jacques, is the true democracy—this monsieur, who is an officer perhaps of most important rank in the U. S. Army, goes to Bureau de l'Identité Judiciaire to submit to having his fingerprints taken in France, alors. Can you imagine one of ours? Ah, non, said the other and joined us. In France, ça n'arriverait jamais—

Upon arrival in the Palais de Justice we pass guards, iron doors; smell of iron and hinges, smell of prison, air of dungeon; light gets dimmer, creaky stairs. Perhaps Marie Antoinette walked up here to be identified judicially. Now a speakeasy hole opens, first policeman talks, electric click and buzz, door open, inside corridor, the sixth door at right—again mechanical door, inside two men in black smocks. First cop tells story to the Chef du Bureau d'Identification, who is called by the black smocks. Chef disappears, I sit down with a policeman on each side and one pacing, two crooks with only one cop each pass; messenger comes back, places my identification card in small box, which is pulled up by rope into room above to be studied. Chef du Bureau does not speak English. Card comes down with paper attached. Chef returns. There is a large picture of De Gaulle on wall. Chef is busy with a new crook.

Then he turns to me and says (taking pince-nez in hand, looking distraught and addressing all in room in a half-swing), This is all well and good but how do we know they are his prints? After all, I said, my hands are attached to my body. Yes, yes—logic, says the chef, but you don't understand me. What I mean to say is, How do I know they are the prints of the man who is entitled to carry this pass? With so many things disappearing, and also people behind the iron curtain, and secrets stolen, this card tells me nothing.

Obviously, I said, a man about to disappear would not walk into the Bureau de l'Identité Judiciaire to have his fingerprints taken by the Paris police.

That is precisely what such a man might do, said the chef, now openly suspicious. The mood was reflected in faces of the other cops.

Alors, monsieur, he said, and put the glasses back at the halfway mark where his nose was pinched, a little information about yourself, please. Where do you live?

At such moments one can never find anything, and I had to go through my pockets twice before I found my old identification card, which also had my fingerprints on it. They were all disappointed. The chef said, looking at the photograph and then at me, We shall see if it is you, in a second. One of the black smocks ran and came back with a pad of ink such as one uses to stamp things with and he tore a paper from a block economically made from the backs of formulas no longer valid, and pressing my right thumb on that he put it on the paper, and the Chef du Bureau compared the prints and said, Oui—c'est lui.

They all smiled, bitterly disappointed. The chef motioned to a door, there was the automatic buzz again, and we walked into the real fingerprinting room. Après vous, said the chef. He waved several crooks and the cops who guarded them aside. It was an elaborate performance like Mass in an underground *(Continued on page 202)*



NEW AFTER DARK:

LONG AND NARROW,

SHORT AND FULL

Long and very slender—an important line of news;
the essence of this bare-shoulder dress for big parties,
a subtle management of deep blue velvet with a slash
across the bodice, an amethyst-coloured pin.
Designed by Berthe Stern Simmons,
to order at Henri Bendel.

KRT Bonté.

Short and very full—the great look-pretty look of the season; seen here in a state of brilliant understatement for "little evenings." Purple and black wool skirt, finely pleated, black wool jersey top. Leslie Morris design, to order, Bergdorf Goodman.



WHAT YOU GET FOR WHAT YOU PAY

Paid: about $75

For: a way to look all day, any day

What do you get for what you pay? That's the question in a gold-lined nutshell. For the money you spend on clothes the answer is this: you only get the way you look. You're not buying merely a Handmacher tweed coat, a white beaver hat, a new pair of Shallows, or a red dance dress. For what you spend (in time, taste, and money) you get yourself in the eyes of your world—walking down a street; reflected in a restaurant mirror; watching television; cooking dinner; or dancing past the stag line. The cheery word about all this is that your looks are in no direct ratio to money. How *much* you spend has less to do with them, than *how* you spend. You get no credit for the dresses you never have an opportunity to put on (Old Vogue Slogan: the dress you buy and never wear is the really expensive dress). You have bought nothing when you buy a coat you can't wear over suits—if suits are all of your wardrobe; nothing at all when you put money in a dress that isn't becoming in the first place. And you get from separates just as much as you have time to spend in putting them together.

But you can get the new line of your silhouette, the line of your wardrobe for $4 . . . in a crinoline. For $5 more you can have a good belt too, an even better line, and a prettier waist. For any category of dress money, $30 to $300, you can have a short white dinner dress and, very likely, the best looks in the room. A pair of red shoes, priced $17 (page 144), might be everything to everything you wear by day. For $25 you can have a crêpe dress on its own taffeta pettiskirt: at once a fashion, a figure, and a new way to look, all day.

And . . . for more instances: the fashions on these pages, and on other pages throughout the issue.

Opposite page: If you're of the narrow skirt persuasion, here's a suit to put your money on. Banker's-grey wool (that speaks for itself). The jacket has excellent lines, a lining of bright red Bloomsburg rayon crêpe, $23. The skirt, $11. At Saks Fifth; Hutzler's; Thalhimers; Younkers. Cocoa velours hat by Sally V. $12.50; black calfskin shoes, $15; cotton gloves by Gant Madeleine, $4; stockings: 51-gauge, 30-denier nylon in the shade "Totem-Taupe" by Sapphire, $1.65; all at Best's. Add a clumpy pin for $8, and all in all you pay $75.15 for the look on the opposite page.



Scents, sense, cents, *above:* the outward signs of a fine perfume at a fine price. An old and well-known formula of Lelong, a scent of the spicy school; made in France; put in a simple package to sell at only $9 for two ounces. Very sensible for a scent called "Passionnément."



City tweeds—
via separates

They're that valuable, now—tweeds. Here is where they circulate: in town (and *no* doubt about it), in the country, in travel, and even at five o'clock, give or take some glitter.
Above: Skirt and top in tweed—the tweed itself is taupe and black, an expensive-looking combination. The top has knitted black sleeves; is $30. The skirt is full and well-arranged, $35. Both are by Mary Stevens, at Bergdorf Goodman; Hutzler's.
Part of the upkeep of these tweeds: the topaz-coloured pin by Barclay; long, white, kidskin gloves by Superb, worth spending $10 for; at Bergdorf Goodman.
Opposite: The tweed is grey and black striped, is one example of the fabric that wears no price-tag. The coat is cut the newest way, with a small waist, a wide skirt—enough skirt to crinoline; $100. At Best's; Woodward & Lothrop; Wanamaker's, Phila.
The upkeep: here, a high-crowned felt hat by Lilly Daché.

HORST

City tweed—the fitted coat

YOUR MONEY OR YOUR TWEEDS

THREE PLACES TO PUT YOUR MONEY



The bold blue coat. The good wool dress. The little black suit.
Three places to put your money, sure as a deposit box; useful as a checking account;
rewarding as a Savings Bond. Three places where a dollar acts the part.

The bold blue coat (*opposite page*). This could be the answer, once and for all,
to "Won't I get tired of a coat in a colour?" Not if the colour is a good colour;
for example this strong, becoming blue, crossed with black. Not if the cut
is a good cut. This, narrow-shouldered, flared, with deep-cut sleeves,
to wear over a suit; the skirt factor beneath, narrow or wide, irrelevant.
Of Juilliard wool, by Junior Sophisticates, about $60. Earrings by Ledo. Gloves by
Marcel Wagner. All, Bonwit Teller. Coat, also Hudson's; Frost Bros.; I. Magnin.
Frances Denney "Coral" lipstick. (For more Frances Denney news, see page 210.)

The good wool dress (*left*). Good because it has an all-day life, eight months of
the year; because it's enough of a dress to wear on a cool (but not too) day in
September, without a coat; because its detail is good. Of grey Juilliard worsted;
the buttoned-over collar and cuffs faced with ribbed faille. By Varden Petites.
$80; Lord & Taylor. Hat, a John Frederics Charmer.

The little black suit (*below*). Precise, elegant, just a little more suit than dress.
It appears on the scene at lunch; again at cocktails; at a quiet restaurant dinner,
and later at the theatre. Its life is your life, year 'round; year-in; year-out.
Of black Hockanum wool, with a double collar, one of satin. This year, with
a widish skirt that heralds itself with the rustle of its own rayon taffeta petticoat.
By Leonard Arkin, $60; Best's. Topaz felt hat by Lilly Daché.

In the good wool dress



In the little black suit

In the bold blue coat

HORST





COLOUR FOR YOUR MONEY:
BLUES CROSSED WITH BLACK





No point in letting an inhibited
bank roll inhibit you. Being a clothes-mouse
is not the way out (look at the traps a mouse
gets in). Here's a bold way,
a colourful way of dressing—
with the price positively a pleasure.
A plan for all the hours in a day,
for all the days of the winter. Everything:
bright blue, strongly crossed with black.
Everything: slipping comfortably and gaily, under
One Wonderful Black Coat—or perhaps red, or grey,
or navy blue. Add: a few sparklers,
a few bright hats—and that's that. Here's how it goes:

Opposite page, left: Black-checked blue, for a dress of rayon flannel. The neck,
cardigan-like, sleeves short. By L'Aiglon, $16. Lord & Taylor; Wanamaker's, Phila.

Opposite page, right: Black-checked blue, for a woollen, for a suit of same.
The jacket has black-braid; the skirt a surprise flare, at back. By J. L. F.,
in Juilliard wool, about $50. Sizes 9 to 15, at Saks Fifth; Garfinckel's.

This page, above: Black-checked blue, for a tweed skirt. The flare, of an unusual generosity,
is buttoned close, at the hips, with rows of shiny black buttons.
Wear it with any number of sweaters and blouses. But for town, we show it
with a black jersey, cut like a shirt: long sleeves, convertible collar, et al. Skirt, $18;
blouse of wool jersey, $13. By Sloat; Lord & Taylor; Gimbels, Phila.

The gloves: These are the long-loved short gloves, here of double-woven cotton,
with the appliqué hand-stitched. By Hansen, $2.75 at Arnold Constable.

The hat: The King of Siam and *you,* could have the same taste in hats. This one really
comes from Siam, and its bright silk is threaded all over, with gold and silver.
It's a John Frederics Charmer, $13. Bonwit Teller.

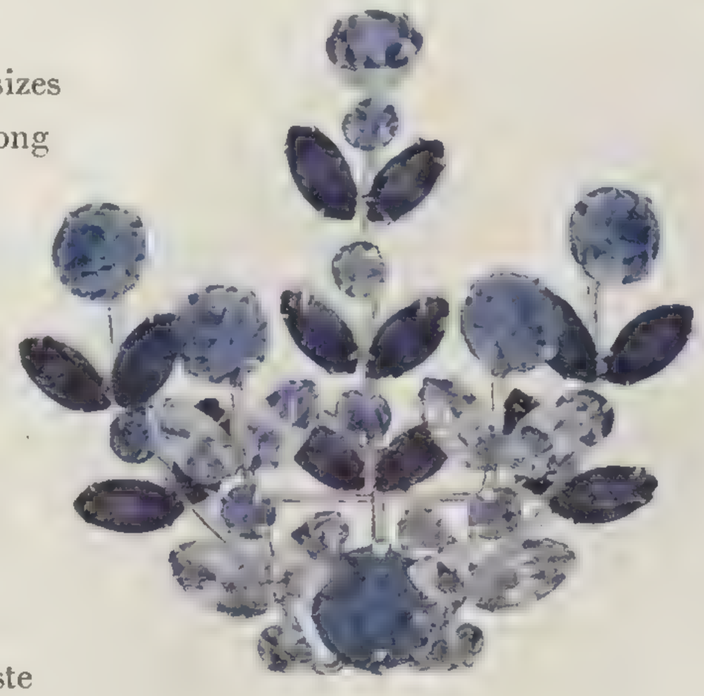
The jewels (shown life-size): The *round pin* is a glinting cushion
of sapphire-coloured stones, spaced with rhinestones.
Designed by Kramer, $5*. Saks Fifth.

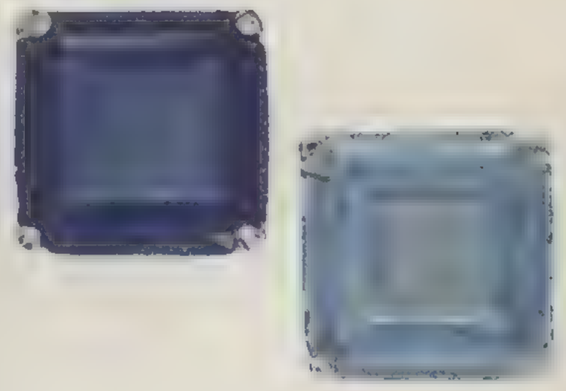
The flower spray blooms with several shapes, shades and sizes
of rhinestones. (You know—on this page any colour, as long
as it's blue.) By Karu, about $10*. Macy's.

The *square-cut* stones are each an earring but are
designed to be worn together. One, the colour
of an aquamarine; one, the colour of a sapphire;
each is very deep, and set away from its
setting. By Ledo, $3* a pair. Franklin Simon.

All this just goes to show—
that you can be bright: as a button, as a cut stone,
as gold braid, as the blues on this page—
and still keep on a slender budget. Just who *has* More Taste
Than Money? You—or a mouse?







*PLUS TAX





Afternoon coat-dress

TWO FOR THE MONEY: THE COAT-DRESS

Vogue says: one coat-dress per wardrobe—at one price or another—this year.
Here is what it can give you: A coat, and a dress, and often, even more—
a lining that practically guarantees a well-held line.
Above: A coat-dress for afternoon; a coat, for the warm-weather months.
Black rayon gros de Londres with a wide skirt. By Aywon, $40. Jay Thorpe.
Worn with it here is a profile hat of beige melusine faced with black, by Lilly Daché.
Right: Coat-dress with another side, a lining of plaid rayon taffeta,
meant to be seen and heard. At the throat, a scarf to match the lining. The body
of the coat, in navy-blue Juilliard wool, by A. Goodman, $70. Best's.
Peaked hat of black felt, from Lilly Daché. Glittering eagle, by Eisenberg; Best's.
Below: A tapered coat-dress, doubly-buttoned; made of brown worsted crêpe,
with a flared skirt to crinoline. By David Crystal, $40. Altman.
Wide fur felt hat, swooping to one side, by Lilly Daché.
Opposite: Coat-dress, dress-coat, from one of the most-talked-about, most wearable
collections in New York. This, by Harvey Berin. Juilliard worsted,
lined with rayon taffeta; the same plaid used for the umbrella case.
The coat-dress, with miles of getting-around in its future, $90. Bergdorf Goodman;
Harzfeld's; Hutzler's. Koret bag at Bergdorf Goodman.
The lipstick is a light pink-red: Barbara Gould's "Folly Red."



Coat-dress with another side



Coat-dress, tapered

Coat-dress, dress-coat

HORST





IN GOOD SHAPE:

THE SUITS—THE PRICES

2

3





RUTLEDGE

4



5

Fitted jacket. Wide or straight skirt (both in fashion, it's a question of how you feel about it). The loose coat that goes over. This is the shape the suit story is in. On these four pages, ten new suits to choose from; live in; get around in. Our feeling: figured on a pennies-per-mile basis, they're some of the best travel bargains on record. **1.** This year's grey flannel suit. The jacket fitted. The news of six (four of which haven't been seen for some time) gored skirt. Suit by Rufelle, $85. Franklin Simon; L. S. Ayres; Wanamaker's Phila. Hat by Betmar, $7; Lord & Taylor. Gloves by Hansen. **2.** This is the coat that is such a coat, that it's *two* coats. From 9 to 5, it's grey wool suède cloth; from 5 on, it reverses to black rayon velvet, by A. Davis, $90. Hat by Madcaps, $9. Both, Peck & Peck. **3.** A good coat to wear over any of these suits. Deep sleeves, to push up or not. A tab to keep tab on the collar. Of purple fleece, by Vernon Bros., $70; Best's. Toast-coloured velours cloche, by Suzy U.S.A. Pin by Accessocraft. Both hat and pin at Bloomingdale's. **4.** Town and country tweed suit, blond and speckly, of British wool, by Miss Cricketeer, about $55; Filene's; Joseph Horne. Here, with a brown felt bicorne, by Betmar; Best's. White, short-sleeved pull-over of wool and nylon, by Jantzen, $8; Saks 34th. **5.** The *look* of tweed in a suit of blue and black bird's-eye Burlington rayon and Orlon. The jacket given body with a rayon crêpe lining; the skirt lined with a rayon taffeta. By Duchess Royal, $45; Altman; The Broadway. Black velvet Breton, by Harryson; Saks Fifth. All bags, these two pages, are by Lennox, at Saks Fifth Avenue.

The suit; the look-of-a-suit, continuing, on these pages, the well-cut line; the well-cut price (the well-cut photograph).
1. The double-breasted suit. For news of its arrival, see Aug. 1. Here, in dark grey worsted; jacket, edged in black braid, with indenting rows of black buttons, by Jaunty Junior, $65; John Wanamaker; Hutzler's; Wanamaker's, Phila. Black fox muff, $27.50 including tax; Harold J. Rubin. Black velours and blue velvet hat, by Miriam Lewis.
2. The grey and greyer suit. Of pale grey Pacific worsted flannel, with dark grey at the collar and cuffs, by Newbury, about $60; Filene's. Hat by Harryson; Lord & Taylor.
3. A town and country suit for a tall, lean wearer. The jacket narrow, fitted in front; belted in back. The skirt, wide as you are, which shouldn't be very. Suit by Joselli, $50, at Franklin Simon and Jordan Marsh. Black velvet tricorne, by Sally Victor.
4. A new shape of a coat to wear over a hem's length of narrow skirt. Of grey and black wool tweed; collar and cuffs of black velvet. By Donnybrook, $55; Lord & Taylor; Carson Pirie Scott.
5. The curved-jacket suit. The jacket of grey plaid wool tweed. The skirt of dark grey wool tweed. Each with a separate life of its own. By Kenneth Tischler, about $75. Grey wool cloche, by Suzy U.S.A., $15; both, McCreery's. Suit, also Jordan Marsh.





2



RUTLEDGE

3

4







5

IN GOOD SHAPE: THE SUITS, THE PRICES *continued*



THE "CALIFORNIA" SUIT

That's the California suit—the suit the California-makers specialize in, and make for women all over the country who like firm shoulder tailoring and a long-stemmed look. That's the 1951 California suit:

Left: Black and white checked worsted suit with a black collar and straight skirt. The body of the suit, a good, long line. By Lilli Ann, about $75. Saks 34th Street; Joseph Magnin.

Opposite, left: Grey wool flannel suit moulded over the hips, bloused a little above the waist, the pocket detail a well-taken line. By O'Rossen of California, $70. Saks Fifth Avenue; The Blum Store.

Opposite, right: A light grey worsted suiting, with a scroll detail carefully drawn from shoulder to pocket. Straight skirt, long-legged look. By Gene Shelly, $110. Gimbels.





IN AMERICA:

BEAUTIFUL BALL DRESSES

FROM THE ITALIAN COLLECTIONS

Opposite page: A dress for the youngest and prettiest girl in the world—for instance; coloured like a lily of the valley, and almost as delicate. White net with appliqué camellias, a ruffle of green organdie, trailing clouds of green and white tulle. By Fontana of Rome. In America at Gimbels, Phila.; Marshall Field; Kaufmann's; Morgan's of Canada. Photographed on Matilda Giorgini, an Italian young beauty.

This page: There has never been a no-time for black. It's beautiful, it's becoming, it's timeless—in this case, ravishingly so. A tiny bodice; the skirt, a great frosting of black lace; a sweeping apron of lace at one side. By Noberasco of Milan. In America at Gimbels, Phila.; Morgan's of Canada. Photographed in the loggia of the Villa Lo Strozzino, in Florence. Both dresses also copied by Martini for Gimbels, Phila.

CLARKE

THE SPELL

A segment of sorcery in the Gilbert Islands

BY SIR ARTHUR GRIMBLE

WHEN my houseboy Biribo married, it was only natural that Mareve, the lady of his choice, should take charge of his kitchen. The main job of a Gilbertese woman is to cook for her man, and Mareve's skill with the native earth oven was a byword in the villages of Tarawa. The earth oven is a bowl-shaped pit paved with hot stones, on which food is left to cook, covered over with a roof of matting. It is a tricky thing to manage, especially for the baking of those complicated native puddings that so easily go sad at the centre. Mareve was famous in particular for her puddings. But for this, I doubt if our kindly and laughter-loving Biribo would ever have married her, for she was a heavy, shrewish creature; and, beyond that, she had made a point of bullying his sister-housekeeper Tanoata ever since the two had been children together at their village mission school.

Tanoata, at nineteen, was everything Mareve, at twenty-two, was not—lighthearted, swift, and very comely in the sleekness of her apricot satin skin. But, as Biribo told me, her cooking was more than an orphaned bachelor could properly tolerate. He was quite tired of beating her for the undutiful messes she served up to him. So Tanoata was displaced; Mareve came to rule the hearthplace, and nobody thereafter was at peace from her scourging tongue in Biribo's house by the lagoonside. We did not see much of Tanoata after that. She spent most of the time away in a village with her adoptive grandmother. Whenever she returned, there was furious squabbling in the back premises. The climax came when Biribo, at his wit's end one day, drove her out with blows, whereas, by rights, he should have given Mareve the beating.

I was pottering round the back premises after lunch a day or two later, when I heard someone, muttering and moaning very quietly, in Mareve's cooking hut. It was strangely alarming. Everyone was supposed to be asleep in Biribo's dwelling-house at that sweltering hour. As I tiptoed to investigate, the idea came to me that someone wrung with pain had crept out to agonize unheard in that murky little den. What I saw there only increased my anxiety. On the floor squatted Tanoata, naked, with an ugly grin on her face, stabbing with a stick at the ashes of her sister-in-law's earth oven. As she stabbed, she alternately muttered at the ashes and was torn by gusts of strangled laughter. The climax came when with a deep groan she flung herself backwards on the floor, her legs and arms jerking wildly, as in a fit. With every jerk she hissed a word—always the same word—"*Tiiki!*" meaning tense or tight-drawn, as if in piteous complaint at the spasms that racked her. I started forward: "Oh, Tanoata!" Her legs and arms slumped to the floor. She lay for a moment all limp staring up at me. Then with a wild shriek she snatched a loincloth from beside her and belted out along the beach. I managed to catch her as she tried to double back into the bush. She made no struggle, but collapsed there, face to ground, writhing and groaning. It was quite a time before I grasped that the cause of her distress was neither epilepsy nor any form of pain, but a storm of laughter.

But I did not find it funny. Tarawa women made little enough of clothes, but they were ferociously modest about entire nakedness. There was something wrong about this girl's laughter. In any case, there was hysteria in it, I thought, so I gave her a good, hard smack, which I have never yet been ashamed *(Continued on page 202)*

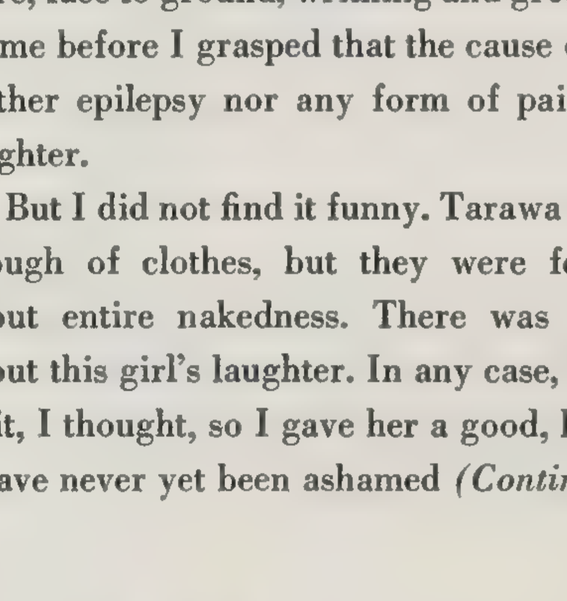
ELLIOTT REID, NEW COMIC OF "TWO ON THE AISLE."

Until Elliott Reid, alone at a table in this revue, mimicked the participants in the Kefauver Investigation, the public had rather casually ignored this thirty-one-year-old actor, who started in skits at thirteen, has since appeared in radio, movies, theatre, and TV.

He wrote the Kefauver sketch himself, copied the incredulous acidity of Halley, the bright-eyed charm of Senator O'Conor, the gentling voice of Senator Kefauver, the gravelled embarrassment of Costello; had the rare sense to break it off short.

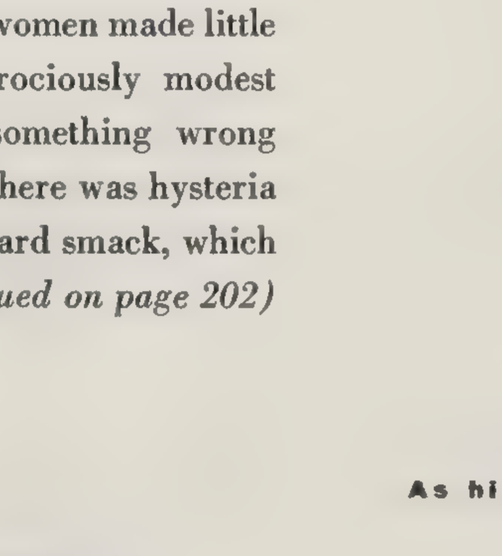
Opposite: Mr. Reid, in a grey, cheviot-like worsted suit, cut in a rather new way—narrower shoulders, straighter coat, somewhat narrower trousers. By Lebow, about $100. Lord & Taylor; Wanamaker, Phila.; Woolf Bros.; Kaufmann's.

As himself



As Halley

As Costello



BLUMENFELD



Mr. and Mrs. Lewis Douglas with their daughter, Sharman,
and in the sandbox, their two grandchildren,
James and Peter Douglas.

Pantano Ranch,
owned by Mr. and Mrs. Lewis W. Douglas,
who raise cattle and thoroughbred horses.

Mrs. Walter Douglas at her house in Phoenix.





Mr. Douglas riding with his daughter, Sharman, Elizabeth Jackson, an English friend, and Lyncho, the foreman.

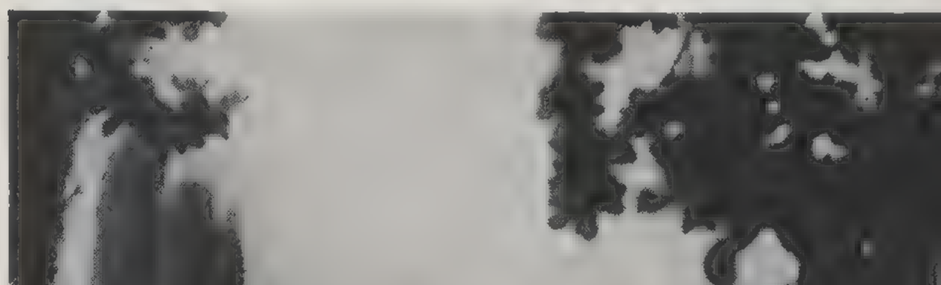
FIVE FAMILY RANCHES IN ARIZONA

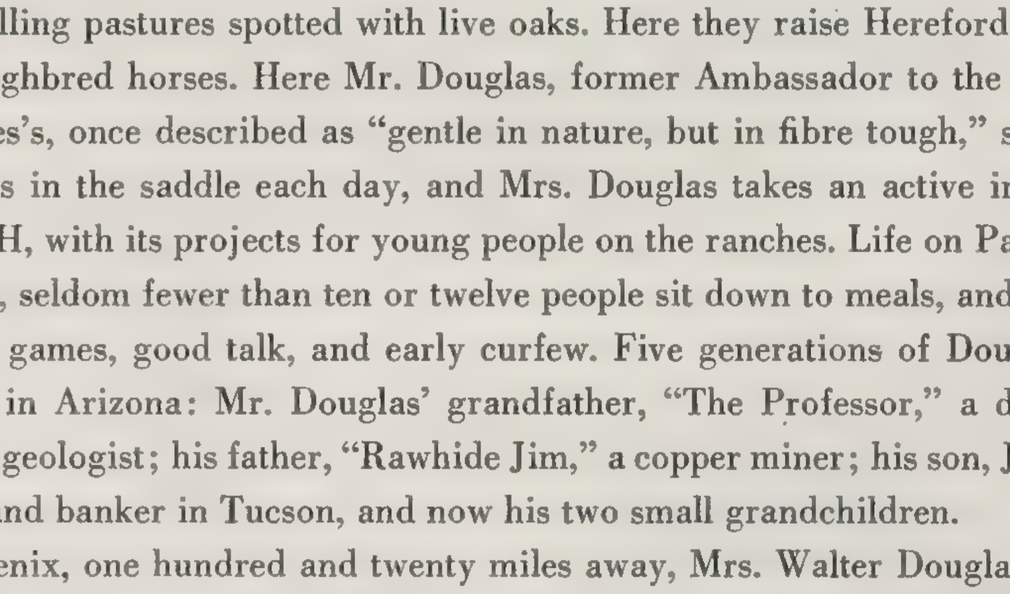
The families shown on these six pages all run working ranches in Santa Cruz county. With their family roots deep in Arizona, they are all a part, more or less, of the life and history of the state.

Mr. and Mrs. Lewis Douglas spend a good part of the year on their Pantano Ranch at Sonoita not far from the Mexican border. Set on the slope of a hill, the ranch house overlooks the corral and ranch buildings, and beyond, miles and miles of rolling pastures spotted with live oaks. Here they raise Hereford cattle and thoroughbred horses. Here Mr. Douglas, former Ambassador to the Court of St. James's, once described as "gentle in nature, but in fibre tough," spends many hours in the saddle each day, and Mrs. Douglas takes an active interest in the Toc-H, with its projects for young people on the ranches. Life on Pantano is informal, seldom fewer than ten or twelve people sit down to meals, and there are always games, good talk, and early curfew. Five generations of Douglases have lived in Arizona: Mr. Douglas' grandfather, "The Professor," a doctor, miner, and geologist; his father, "Rawhide Jim," a copper miner; his son, James, a rancher and banker in Tucson, and now his two small grandchildren.

In Phoenix, one hundred and twenty miles away, Mrs. Walter Douglas, Mr. Douglas' aunt, lives in her Spanish house. With her late husband, who was President of the Southern Pacific Railroad of Mexico, Mrs. Douglas, a woman of taste and vitality, helped to open this part of Arizona in the early 1900's.

Spanish landscaping at Mrs. Walter Douglas' house.





Don Quixote's life on tiles, beside Mrs. Walter Douglas' pool.

JOFFÉ



Mrs. Brophy (at right) with her son-in-law, three of her seven children and four grandchildren.

Built around a patio, the ranch overlooks a lake.



Mr. Brophy talking with his foreman.



Babacomari Ranch,
owned by Mr. and Mrs. Frank Cullen Brophy,
who breed thoroughbred horses for ranch work.



Babacomari Ranch is jointly owned by Mr. and Mrs. Frank Brophy and their seven children. Within this energetic family lies a wide spread-eagle of interests including art and theatre activities in Tucson, and in Phoenix where they raise the only "Sphinx" dates in the world. Mr. Brophy, President of the Bank of Douglas, runs Hereford cattle, trains thoroughbreds as cow ponies, and takes pride in a large collection of native rocks.

AT CIENEGA RANCH, near Tucson, John Greenway grazes his Hereford cattle, raised at the family-owned XX Ranch in northern Arizona. Bought originally by Isabella Greenway King, formerly a Congresswoman and still the most famous woman in Arizona, the XX Ranch is now jointly owned by her three children, Mr. Greenway, Robert Ferguson, and Mrs. Charles Breasted, whose father-in-law was the great Egyptologist. (When Mrs. King first owned the ranch, she traded her wild horses to the Indians for their Navajo rugs.)

YERBA BUENA, the ranch of Mr. and Mrs. Thomas Griffin, lies in a valley by the Santa Cruz River. Around the house are formal walled gardens, with magnolia, eucalyptus, pomegranate, and bamboo trees; indoors are conservatories with camellias, rose geraniums, and rubber plants. The panelled library is filled with the Griffins' travel mementos and trophies—of shoots in Mexico, Central America, and Alaska, and from the many hunting trips on the ranch.

JOFFÉ



Mr. Greenway's sister, Mrs. Charles Breasted, with her husband and the foreman's son.



Riding the range on Cienega Ranch.



John Greenway with his foreman's children.

Cienega Ranch, owned by
John S. Greenway,
who breeds Hereford cattle

ARIZONA *continued*



The swimming pool in a walled octagon-shaped garden.



Yerba Buena Ranch, owned by Mr. and Mrs. Thomas F. Griffin, who raise Hereford cattle and cultivate indoor gardens.

The small family dining room.



Mrs. Griffin in the conservatory.



Baca Float Ranch, owned by Mr. and Mrs. Hubert Merryweather and Mr. T. T. Pendleton, who raise horses, cattle, and cotton. Along the front of the house, a shaded ramada.

Near the Mexican border, in Tumacacori, stretches the Baca Float Ranch owned by Mr. and Mrs. Hubert Merryweather and Mr. T. T. Pendleton. A flock of peacocks wander outside the white stucco house with its red tile roof, and its covered terraces, called ramadas, some with posts of old railroad ties, polished brown. Beyond, all day long, Mexicans work the huge cotton fields. In the Merryweathers' life is the high tension and urgency of politics as Mr. Merryweather is State Senator from Santa Cruz County. A gregarious couple, they entertain frequently and well. Sometimes they bring in *mariachei,* costumed Mexicans, with their guitars, to play for the guests after dinner. Sometimes they go to Nogales, Mexico, to "The Cave," a restaurant cut into black rock, where one drinks Mexican beer and eats Guaymas oysters and sea turtles from the Gulf. And sometimes they go to the Cattlemen's Club in Tucson, where every member has his own key, and outside are jalopies, jeeps, and Jaguars. Mr. Merryweather, a member of the Cattlemen's Association, has been experimenting with a new breed of cattle, half Durham, half Brahma.

Opposite: The Merryweather daughters, Amanda and Anne, in a tree by the corral.



On the ramada at the edge of the patio.



Business with breakfast.

Mrs. Merryweather on the tractor.



In the large white living room, a portrait of Mrs. Merryweather above the fireplace.





COLOUR FOR YOUR MONEY

The money you spend for your make-up gives probably the best return on any of your investments on your exterior.

No news, that. Our suggestion is that in the department of make-up you double your spending in time.

A good all-day make-up can not be put on in a hurry, and even if it costs you a dress or a hat (which it doesn't), the time and money spent on this beauty area comes under the heading of "best buy."

But, the blending or the choosing of colours in make-up can be risky. Too much or too little and the whole effect is lost.

We have plotted here two separately vivid make-ups. One, primarily for a blonde; the other, for a brunette. For the blonde: a grey-blue eye-shadow, brown lashes and brows; pinky-red rouge to mix with a deep-red lipstick; a light-bright creamy base for powder. For the brunette: a bold mixture of brown and black for the eyes; brown shadow; black pencil, mascara. Raspberry-toned rouge (careful there!), vivid-red lipstick; faintly olive-toned base.

Now the details:

the real jewel, *top, left,* is a cultured pearl and gold heart pin, shown life-size.

At Marchal, Fifth Ave., $34*

Far left: Eyelash make-up in case, $1.10*.

Pan-Stik Make-up in swivel case, $1.60*.

Creme Rouge in case, $.60*.

Eye-shadow in miniature compact, $.60*.

Near left: Portable hand lotion, a new way of packaging hand balm. Gold-coloured cylinder, purse-size, to hold many applications of World of Beauty Lotion, $1.10*.

Lipstick, $1.10*.

All the cosmetics on this page, by Max Factor Hollywood. *PLUS TAX

DRAWINGS BY BENITO



FASHIONS TO LIVE IN

Here, to live in and like it, eleven new outfits
with this basis for affection:
lasting good looks and un-frightening prices.

1. Tailored black Burlington rayon crêpe dress with a tucked bodice. By J. and J. Spar, $23, at Lord & Taylor.

2. A year-round grey Cohama rayon flannel suit with a tab of red velveteen. $15, at Bonwit Teller.

3. Grey Burlington rayon flannel dress, neat as the black braid on its flared skirt. By Arkay Junior, $25, at Saks Fifth Avenue.

4. The functional side-buttoned black sheath, here in sheer wool. By Junior Sophisticates, $35, at De Pinna.

5. Sleeveless grey Burlington rayon flannel dress, braid-bound bolero to match. By Arkay Junior, $30, at Lord & Taylor.

6. Black wool dress with an accordion-pleated skirt, jacket to match with red velvet revers. By J. L. F., $85, at Bendel's Young-Timers.

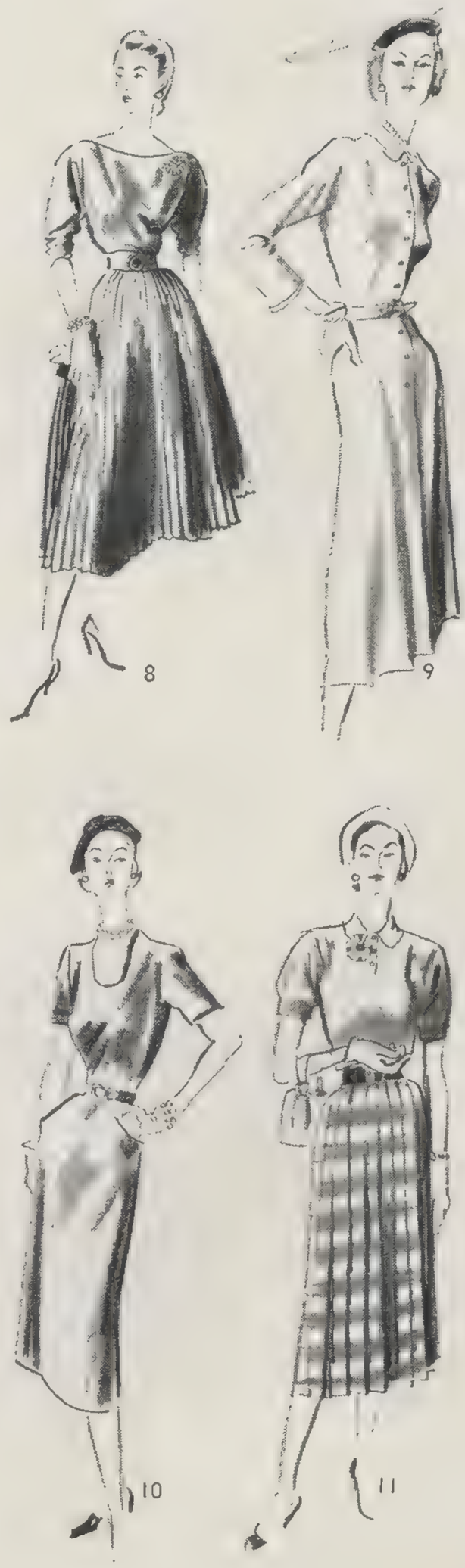
7. Oxford grey wool-and-nylon flannel dress and flared jacket to match. By Arkay Junior, $35, at Bonwit Teller.

8. Versatile late-day dress in brown, with Heller wool jersey top, pleated rayon satin skirt to flare when you dance. By A. Goodman, $60, at Best's.

9. Grey rayon flannel coat-dress, round white linen collar. $30, from Best's.

10. Slim-skirted black Wyner wool worsted jersey dress with low scoop neckline and short sleeves piped in black velvet tubing. $30, at Peck & Peck.

11. Plum-coloured nylon pull-over, $5. Pleated Milliken wool and rayon plaid skirt, $11. By Lampl, at Gimbels.





MAKE IT SHORT

MAKE IT WHITE

MAKE IT YOURSELF



Vogue Patterns, for you to make for yourself the most important "little" evening fashion in the American eye. This: a short, white, simple—beautiful—dress; at dinner, at the theatre on an autumn night.

Opposite page: Make it bell-shaped, in curves; make it in two parts; in Onondaga barathea of rayon and Celanese acetate. Patterns No. 6238 and No. 7509. Beige clipped fox stole. Esther Dorothy. Kid and lace bag, John Frederics.

This page: On the other hand, make it with a great skirt, a wide deep décolletage balanced by crushed-up sleeves. This, in silvery white Bianchini silk jacquard. Pattern No. 3438 in junior sizes. Trifari bracelets.

For other views, see page 203



POCKETBOOK AND FRIENDS

A number (5) of dresses, shirts, and skirts, and a suit to wear with a number (any) of accessories, on your appointed rounds about town. Why all the smiles? Why all the pocketbooks? We happen to know what's in them. Money. That wasn't spent on these. *Opposite:* Black knit wool sweater, buttoned with crystal. $17. Taupe and black Shamokin worsted tweed skirt, $19. Both by Nelly de Grab. Hat by Suzy U.S.A. Gloves by Dawnelle. All, Peck & Peck; skirt and blouse also at Frost Bros.; I. Magnin. *Right:* A dress for a Suit Girl. Lightweight, un-lined, to wear most of the year. An extra, and possible at the price, of bird's-eye rayon suiting. By June Patton, $18; Carson Pirie Scott. Cloche by Suzy U.S.A. Red suède bag by Lennox, both, Saks Fifth. *Below, left:* Whether for town or country depends on what you wear with it. A dress of rayon sharkskin suiting, by Georgiana, $18, at Bloomingdale's; also, Strawbridge & Clothier. We added the Roman striped silk twill scarf. Black calfskin bag, Mark Cross. *Below, centre:* All black, all of a piece, a dress for day and late-day. The bodice is black wool jersey; the skirt, rayon ottoman. By Queen Make, $18. Gloves, by Dawnelle; both, Altman. Dress, also Carson Pirie Scott. Suède bag by Lennox; Saks Fifth. *Below, right:* A straight and straightforward dress, with a cardigan neckline. Of Burlington rayon suiting; by Lynbrook, $18. Cotton string gloves by Dawnelle. Both, Saks 34th. Dress, also Jelleff's. Leather bag by Lennox, Saks Fifth Avenue.



TED CRONER



MRS. EXETER'S SISTER

KEEPS AN EYE ON PRICE



This year, the minute Mrs. Exeter's sister Caroline got back to town, she started making lists (her first since June). There was getting the paper delivered again; the current turned back on; going through the cedar chests; and calling up the fur-storage people. (She noted that they'd really done wonders with her black fox boa and the black seal cravat.) Then there were her two Need for Winter Lists. One, written. One, a mental list of lines to look for; traps to avoid. She made a note to keep an eye on prices; and to keep an eye on her friends, the half sizes.

1. A black theatre suit. The jacket to have good, definite lines; be in, well, a gala material. The skirt to be fullish (because, after all, what I do in the theatre is sit). This, of jacquard rayon faille, by Radiant, $50; Altman; Woodward & Lothrop. Black jet-beaded hat, by Mr. John.

2. A black crêpe dress. Just like this one, with velvet bows at the shoulders and hips. By Fashionwear, $30; Altman; Hudson's. A black velvet profile hat (a good profile is one thing, anyway, that doesn't change). By Laddie Northridge.

3. A suit. Grey. With a jacket that's long enough over the hips. Short jackets make me look so { }. My seal cravat would be perfect with it. This, of worsted, by Lady Scott, $52; Macy's. A hat that really commits itself to being pretty. Of brown felt, by Laddie Northridge.

4. A dress for tea; for dinner. Pink, somewhere? Some days I can live up to it. This, of black rayon crêpe; the collar and cuffs of pink satin; rhinestone buttons on the collar, $40; Lord & Taylor. Hat by Laddie Northridge.

5. Last on the check list, an evening dress. High on the Look-For list: something with a little sleeve; a soft line above the waist; soft neckline; soft skirt. This, grey Burlington rayon tissue faille; rhinestone belt buckle. By DuBarry, $25; Lord & Taylor; The Dayton Co.













VICKY PARKER 1



2





4



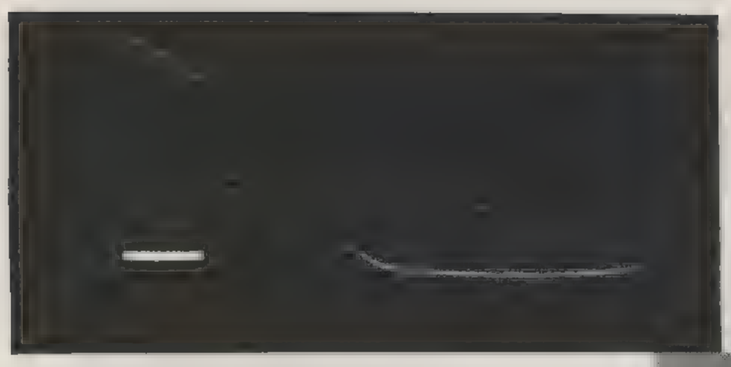
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THE DELICATE SHOE
IN NEW COMPANY—CITY TWEED

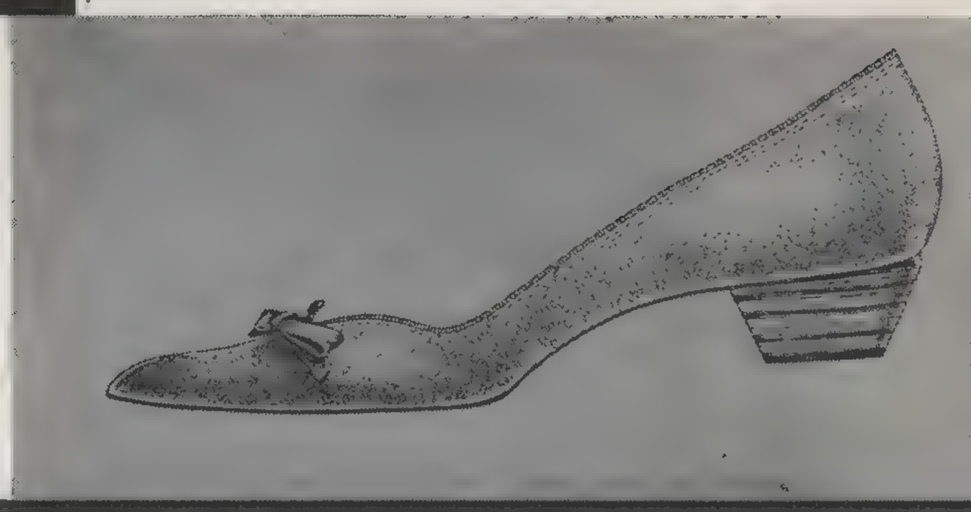
High-heeled shoes, tapered, delicate; worn with city tweeds. One of the most important switches in shoe news of the year. Why the change of habit, of look? Directly responsible, the wide-wide-skirted suit which asks for height; the new all-day, city plans for rough woollens. On these pages, shoes for these textured stuffs, for (example) the suit on the opposite page. **1.** A new (watch it) rising line; soft, light in tucked suède on calfskin. Black shoe by Newton Elkin, $26; Lord & Taylor. **2.** Black calfskin opera pump sweetened with a bow; by Palter DeLiso, $28; Bonwit Teller. **3.** A good polished brown for a calfskin shoe stitched like a nonesuch moccasin; by Delman, $32. **4.** For late-afternoon tweeds, black suède opera pump with a shined-leather buttoned collar, $23; Saks Fifth. **5.** Cut-low toe laced in kidskin, black suède shoe by Delmanette, $18; Delman. *Shoe, opposite page:* for late-day woollens, black suède opera pump striped precisely in black braid, $30; Delman. *Opposite page:* Red tweed crossed with black, wide skirt spread on taffeta, perhaps on a crinoline too; little-waisted, bell-hipped jacket. In short, one of the suits that all the talk has been about. Worn for the prettiest proportions with a tapered, high-heeled shoe. Suit by Harry Frechtel in wool tweed with a velvet collar, about $145; Saks Fifth Avenue; Garfinckel's; Sakowitz.

HORST

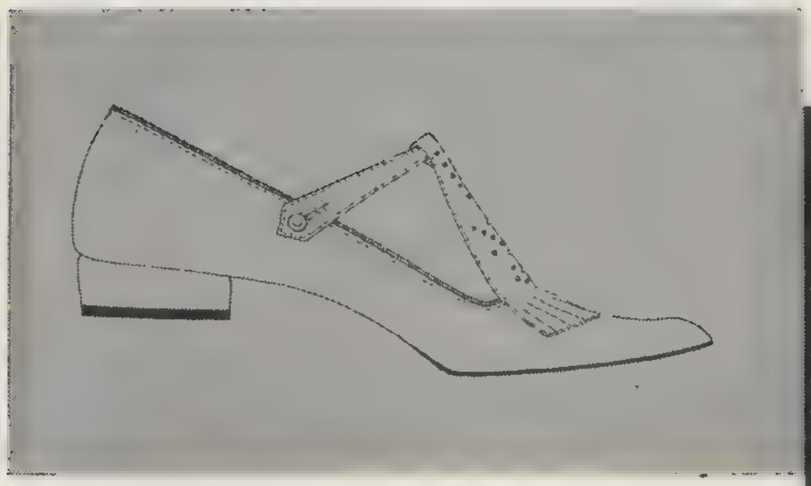


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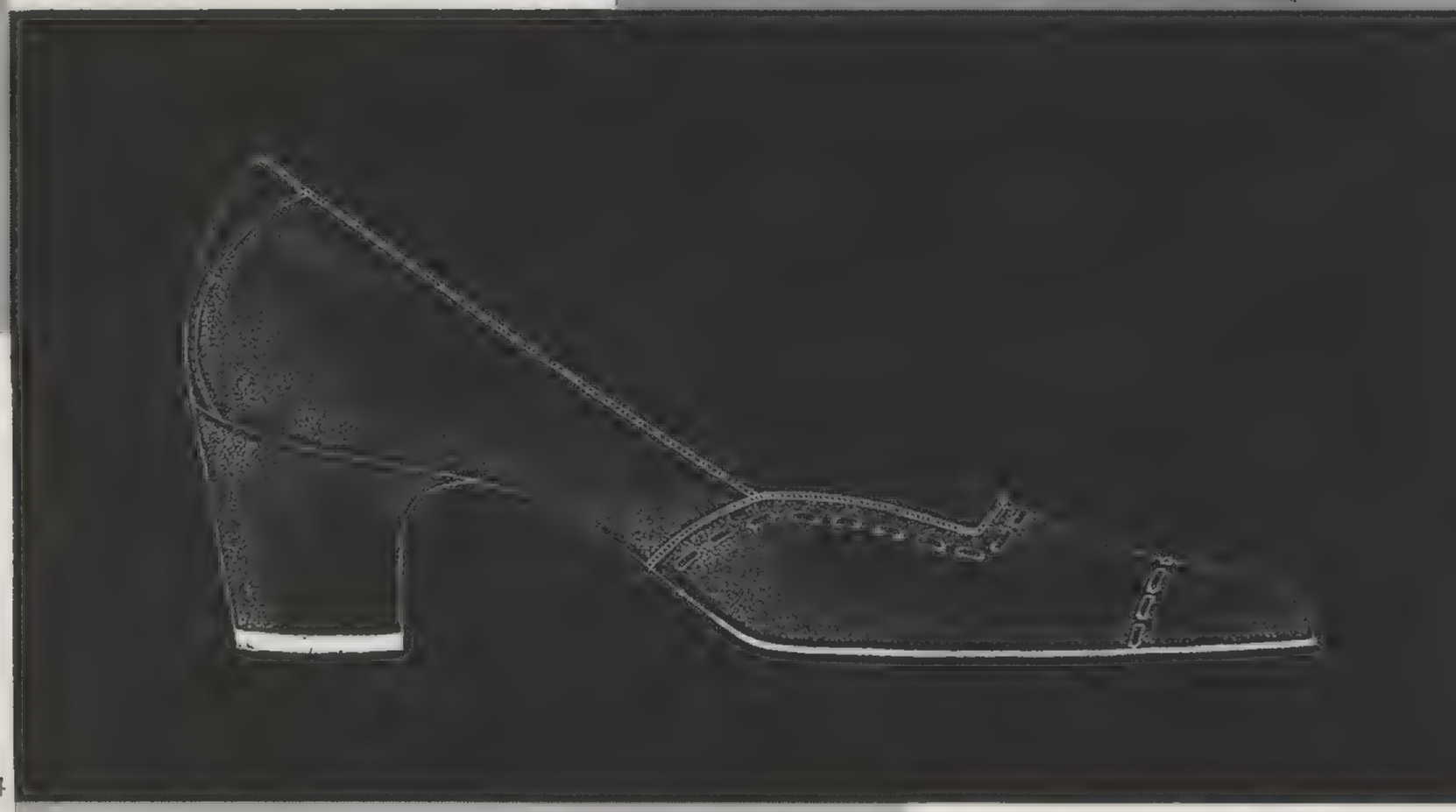
THE SHALLOW SHOE & CO.



2



3



4

VICKY PARKER



5

These are Shallows: shoes low in heel; low and delicate in cut; tapered, soft-toed. The newest shoe shape today. Looking newest in town, as part of a calculated, un-childish and important silhouette; the one opposite: not-wide skirt, short coat.

1. Brown calfskin, supple as ribbon, woven like same, $25; Saks Fifth. **2.** All important: the little sloped heel, and flat bow, pointed toe; by Deb in black kidskin, $10; Saks 34th. **3.** Like a Scotch country shoe (for country), gone very delicate (for town). By Evins in brown calfskin; to order, I. Miller. **4.** Traditional city-country opera pump with lower heel, lighter line. In brown suède, $26; Saks Fifth. **5.** Soft as a bandana; newly, decidedly a city shoe. Red-lined black kidskin. A Millerkin, $16; I. Miller. *Shoe, opposite page:* Scotch-grain green calfskin, gently folded, tied, $44. Henri Bendel.

Opposite page: One of the upmost silhouettes of the year, THE first silhouette for Shallows, begins with a short coat: brown wool "poodle" cloth with a high double closing, a somewhat flare. A coat that in any language is the kernel of a travel, a country wardrobe; in the *new* language it is an all-day-in-the-city excellence. Design by Roxspun, $115; Russeks; The Dayton Co. HORST







THE TIE SHOE RETURNS

This is a prophecy; a shoe, so to speak, in the wind. This is the new, tapered shoe, laced with a delicate Oxford accent. Not to be confused with the excellent but sturdy walking ties that seldom come to town, the two shoes on this page are city shoes; one for all day, the other for late-day, and perhaps on to the theatre. The prophecy is in the rising lines, the fine and subtle working of the details, and even in the bows they are tied with. You will see more, but few better than these.
Above: The epitome of the Oxford tie shoe—with a high, slender heel, a tapered, pointed toe; made to order in black suède, for instance, at Delman.
Below: A minimum of a tie shoe; lacing once, high on the instep; airy enough for late-day. By Newton Elkin in black suède, $25; Lord & Taylor.

STOCKING COLOURS TO ASK FOR

Established: that the three most important shoe colours for the autumn's fashions are red, brown, and black. Right up with the question of shoe colour comes the question of stocking shade. Some answers, on pages 144-145; other good answers here. In general: a red shoe is well off with a taupe stocking: not dark, not bright, pure taupe. With a brown shoe, you might try a clear, warm, light tan tone; with a black shoe a flat, sandy beige, a colour that's no colour at all. In specific, some names to ask for are these:

RED SHOE
"Adventure," by Nebel
"Dusk Taupe," by Townwear
"Nutmeg," by Van Raalte
"Misty," by Nolde
"Sonata Taupe," by Glen Raven

BROWN SHOE
"Amber Fleece," by Roman Stripe
"Sun Brown," by Holeproof
"Toast," by Flatternit
"Campus," by NoMend
"Sonata," by Waltham

BLACK SHOE
"Sweet Clover," by Virginia Maid
"Caption," by Mary Grey
"Siamese Beige," by Vision
"Medium Beige," by Strutwear
"Shell," by Hanes



THE MOST TREASURED NAME IN PERFUME

Nº 5 GARDENIA RUSSIA LEATHER Nº 22 BOIS DES ILES

CHANEL

The proudest of classics,



The MILBURN

newly light in ARNOLD-AIRES,

is your first fashion choice



The LONGWOOD

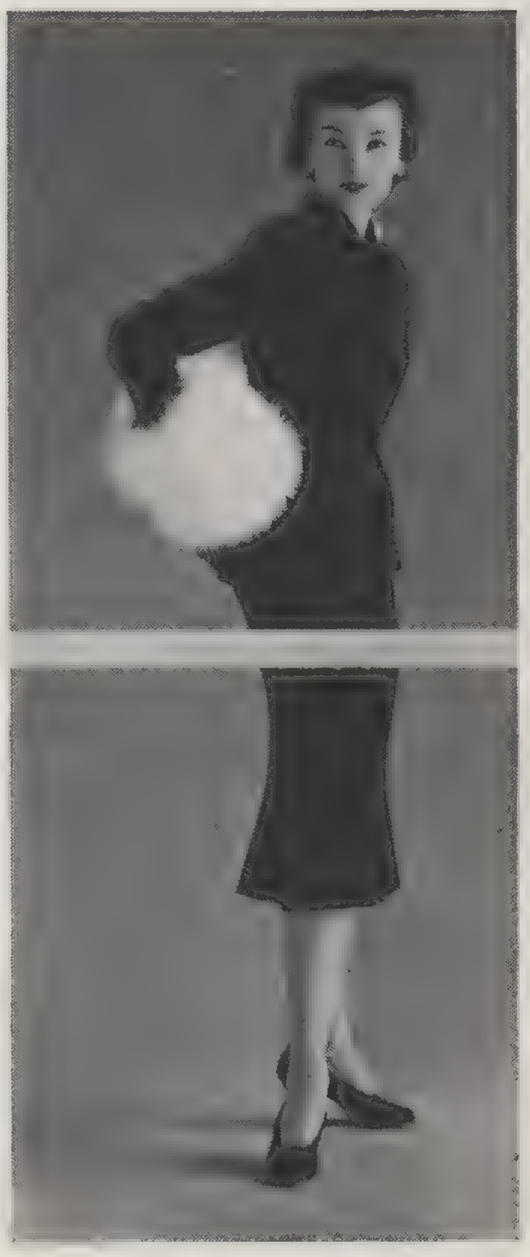
ARNOLD Authentics

M. N. ARNOLD SHOE COMPANY · SOUTH WEYMOUTH 90, MASS.



SURE FASHIONS, GOOD BUYS

Above: the sure fashion of the ¾ coat, this one in beige tweed with brown alpaca lining and trim. By Ken Whitmore, $50; Gimbels. Under it, a heavy white turtle-neck wool sweater. $15. Lord & Taylor.



Right: the sure fashion of the little black velveteen dinner-and-theatre suit, this one made with a long, hip-moulding jacket, a very slim skirt. By Braefair in imported Italian velveteen, $50. From Stern's.

Below: the sure fashion of the grey worsted flannel suit, here tailored for town with a rolled collar, a low one-button closing to frame your favourite scarf. Skirt, slim. By Victoria Juniors, $70, from Franklin Simon.



RUTLEDGE

The Lady Bridgett de Robledo

Her sparkling face sends you grace notes about her inner charm

The Lady Bridgett de Robledo has a wonderful look of poised beauty. Her lovely face with its Celtic blue eyes, perfect complexion, mirthful lips—reveals with fascinating charm the *inner glow* that is her real self.

Your face, too, is revealing you to others every day of your life. Help it to show your *best self*—attractive, charming, beckoning.



Beautiful Lady Bridgett, **daughter of an English Earl, wife of a prominent Colombian diplomat, insists on Pond's for her complexion. She says: "Pond's Cold Cream is the finest beauty care I know."**

An enchanting woman within you is at your call

...ready to show everyone how charming you can be

Few things can smother happiness more thoroughly than that "ugly-duckling" feeling many women have about themselves.

But—*you can change into a lovelier, happier you.* A magic power within can help you. A power that works through the interdependence of your Inner Self and Outer Self—the way you *feel*, and *look*.

This power beams a happy confidence from you when you know you *look* your prettiest. But—when you don't show your best self, that glow is snuffed right out. That is why you can't be offhand about the daily helps that do so much to keep you *looking lovely, feeling at ease.*

"Outside-Inside" Face Treatment

Your face counts on those *cream cleansings* that help give a luminous *cleanness*—and never dry the skin. And the "Outside-Inside" Face Treatment with Pond's Cold Cream has a genius for freshening your face, making it softer, waking up color! Do it *always* at bedtime (day cleansings, too). *This is the way:*

Hot Stimulation—a quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—do another Pond's creaming to rinse off last traces of dirt, leave skin immaculate. Tissue *lightly*.

Cold Stimulation—a tonic cold water splash.

This face care acts on both sides of your skin. *From the Outside*—Pond's Cold Cream cleanses, softens as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Lady Bridgett says: "For cleansing, softening, smoothing—Pond's is *splendid!*"

It's not vanity to develop the beauty of your face. When you look lovely, you become charged with a happy confidence that brightens your face with charm—brings others closer to the Inner You.



You hear it everywhere—
"She's Engaged! She's Lovely! She uses Pond's!"

THE INTERNATIONAL WHISKY

Sir John Schenley

World's Choicest Blend



Enjoy the finest tasting whisky in the world

A Schenley Mark of Merit Whisky

Few, if any, of the world's great whiskies can equal the quality of Sir John Schenley . . . none can match its delightful taste! Here indeed is the *finest-tasting* whisky in the world—rare and full-bodied. You will enjoy in Sir John Schenley the lightest whisky you've ever tasted. Ask for it at finer stores, clubs and bars.

BLENDED WHISKY 86.8 PF. STRAIGHT WHISKIES IN THIS PRODUCT ARE 8 YEARS OR MORE OLD. 35% STRAIGHT WHISKY, 65% GR. NEUTRAL SPIRITS. SCHENLEY DIST., INC., N.Y.C.

FINGERPRINTS, MONSIEUR?

(Continued from page 157)

chapel. You, said the chef to one of the black smocks, run and get water, soap, and towel, so the monsieur can wash his hands. The chef smiled, while an assistant passed the roller with the black stuff over a pane of glass. Now if you will give me your little finger, said the chef, delicately, and he took it and carefully rolled it like a Chinese egg roll in flour. He carried it across to the identification card and there rolled it again. Ah, he said. When it was done, he said, Voici, c'est fait comme il faut.

After I had washed my hands I offered American cigarettes to the officials and the crooks. They were accepted with polite words of thanks. We went into the outer hall and the crooks' eyes were as open as their mouths, and there after the door had shut electrically, the chef said, I ask your pardon. You understand, Monsieur, that I was a little doubtful in the beginning—but it does not arrive every day, in fact it has never before happened that anyone not of our regular clientele has appeared here, to have his fingerprints taken. My suspicions, alors, were on behalf of the same cause you have the honour to serve. We shook hands. we bowed.

There were again buzzer sounds, and the smell of iron, the stairs down, the larger corridor, and then the courtyard and the sunlight and benches on which free people ate sandwiches.

THE SPELL

(Continued from page 178)

of. She stood up, immediately silent, put on her loincloth without haste, looked at me smilelessly, and breathed, "I want Biribo to thrash that woman Mareve. I want him to thrash her. Do you see?" I did not see at all. She suddenly wept then, and explained. When Biribo had driven her out, she had gone crying to her adoptive grandmother. The old woman had agreed with her that the only medicine for a wife like Mareve was the father and mother of a hiding. The difficulty was that Biribo was much too soft, but that could be changed. The solution was to put a spell on Mareve's earth oven. The right ritual would infect with black anger everything she cooked in it, and within three days of the third performance Biribo would be making the hearthplace ring with her yells of anguish.

So Tanoata had learned an age-old spell called "The Spoiling of the Oven." She had been finishing the third performance when I stumbled upon her. Here is a translation of the words she muttered:

I stab them North, I stab them West,
I stab them South, I stab them East,
The ashes of the oven of Mareve,
Spirits of fire, spirits of stone,
I stab, I confuse, I overturn.
Bring stinking, bring anger.
Be sick at the stomach, you, Biribo,
Biribo! Be enraged!
For the food of Mareve stinks and stinks: It is *tiiki—tiiki—tiki, tiki, tiki!*

Tiiki and *tiki,* meaning in this context "soggy and full of lumps," was the word I had heard her hiss as she lay twitching on her back. Her grandmother had told her to stiffen every muscle each time she repeated it. She must actually be in her own person, at that moment, a pudding refusing to rise. Otherwise, although the spell could be counted upon in any case to make Mareve's cooking nauseous to all comers it could not succeed in sending Biribo fighting mad. Hence, the contortions that I had taken for an epileptic fit.

If I had believed that anything could possibly come of this childish mummery, I should certainly have intervened on Mareve's behalf. But I did not believe, and did nothing except for reprimanding Tanoata and threatening to report her to her mission authorities. Anyhow, the third day after her performance passed without the least outburst of conflict in the back premises; so also did the fourth day, a Sunday. But on Monday something queer did happen. Biribo said a word—a very vile word indeed—over the noonday meal about Mareve's cooking. It was the first time he had done anything of the kind since his marriage. Tanoata, who happened to be there, crowed with delight, and that was more than enough for Mareve. She hurled the criticized food—a pudding—into Biribo's face and thrashed him disastrously with a stick while he was plucking the hot mess out of his eyes. She then turned and beat the paralysed Tanoata with equal soundness. I had to run in and stop the appalling noise. Biribo was completely cowed. Tanoata, strangely enough, apologized to Mareve that evening, and stayed on in the house.

I got Biribo to change the site of his cooking hut the same day. The move proved welcome to Mareve. She came especially to thank me: she felt her old hearth had somehow become unlucky. She said she had been having bad dreams about it. That struck me as rather queer. For four days after that, her puddings resumed their former mastery. I took care to inquire from Biribo himself. He lavished the most servile praise on them, and so did Tanoata. I was idiot enough to believe that everyone would now live happily ever after. But on the fourth evening, the comfortable dream was broken. As I sat at my sundown drink, there burst on my ears a tearing shriek from the back premises. It was the shriek of a woman in the extremity of pain and fear. I hurled myself off the verandah. As I ran, I heard a man's voice savagely rumbling, and the sick thuds of a stick on flesh, and newer, wilder shrieks with every thud. It was Biribo thrashing Mareve. He was mad; he hurled me aside when I tried to stop him; he would have beaten her to death if Tanoata had not helped me to drag him off. Even when we pinned

(Continued on page 203)

THE SPELL

him down, he struggled, gnashing his teeth, to get back at her. He raved all the time about her food; he kept on shouting "*Tiiki! Tiiki!*" It may have been pure chance—the word is common enough—but it gave me gooseflesh. I had to put two friendly policemen on guard over him all through the night.

Tanoata had disappeared when I returned from the police lines, but she crawled into my house and woke me at daybreak. She was too terrified at her own thoughts to excuse herself for the intrusion. She began talking as soon as I sat up. I must change Biribo's cooking hut again. Please, please, would I do it at once. Her confession poured itself out. She had been wicked. She had wanted her revenge. That was why she had stayed on after Mareve had thrashed her: to have her revenge. She had cursed the second oven. She had done everything properly this time. She had not laughed for one thing: real anger had driven her. For another thing, she had been able to throw herself into the mad-making "*Tüki-tiiki*" convulsions without interruption from me. It was not cheerful hearing. I could think of nothing better to do than dress and hurry her to the mission station for immediate advice. She followed me eagerly. I returned and got the station police to move the beastly cooking hut to another spot within the hour. Biribo was sane again by then.

The most probable explanation of all these happenings is, of course, that Tanoata's grandmother gave her something to bury in the bottom of the earth oven—something or other that tainted the food as it cooked—maybe a fish poison. Tanoata denied it, and I found no suspicious remains in either oven, but these two negatives might mean very little. The question that puzzles me is, why did the poison (assuming there was some) leave Biribo meek enough to take a beating from his wife the first time, yet drive him killing mad the second time? Or if, for argument's sake, my intrusion the first time prevented Tanoata from putting the poison in place, what was it that suddenly made Mareve's cooking bad enough to wring that vile word out of him? And if there was no poison in either oven, then why did Mareve's hand resume its cunning only when she cooked somewhere else? And what gave Mareve her bad dreams about the first oven? I do not pretend to know. The only thing that cheers me about this story is that the thrashing Mareve got did her a lot of good. It sounds all wrong, but it is a fact. She never resumed her nagging of Biribo: she was scared stiff of him. And from that time on, there was shining peace in the back premises.

Oh! and there is something worth adding. Tanoata got herself married from Biribo's house a few months later. The wedding feast that Mareve put up for her was reckoned by all comers as the most delicious in human memory.

EDITOR'S NOTE: Sir Arthur Grimble, who was born in Hong Kong, has been a member of the British Colonial Service for thirty-four years, has written numerous articles on the Gilbertese race and its mythology.

VOGUE PATTERNS

(Other views of patterns on pages 188-189)

Below: Blouse, Pattern 6238, sizes 12 to 20 (30 to 38) takes 1½ yds. of 39" fabric: 50c. Skirt, Pattern 7509, 24 to 30 waist; size 28 takes 2⅛ yards of 39" fabric: 50c.





Above: Vogue Pattern 3438 in junior sizes 11 to 17 (30½ to 34½) calls for 4⅛ yards of 45-inch fabric for a size 15. Price, 60c.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.

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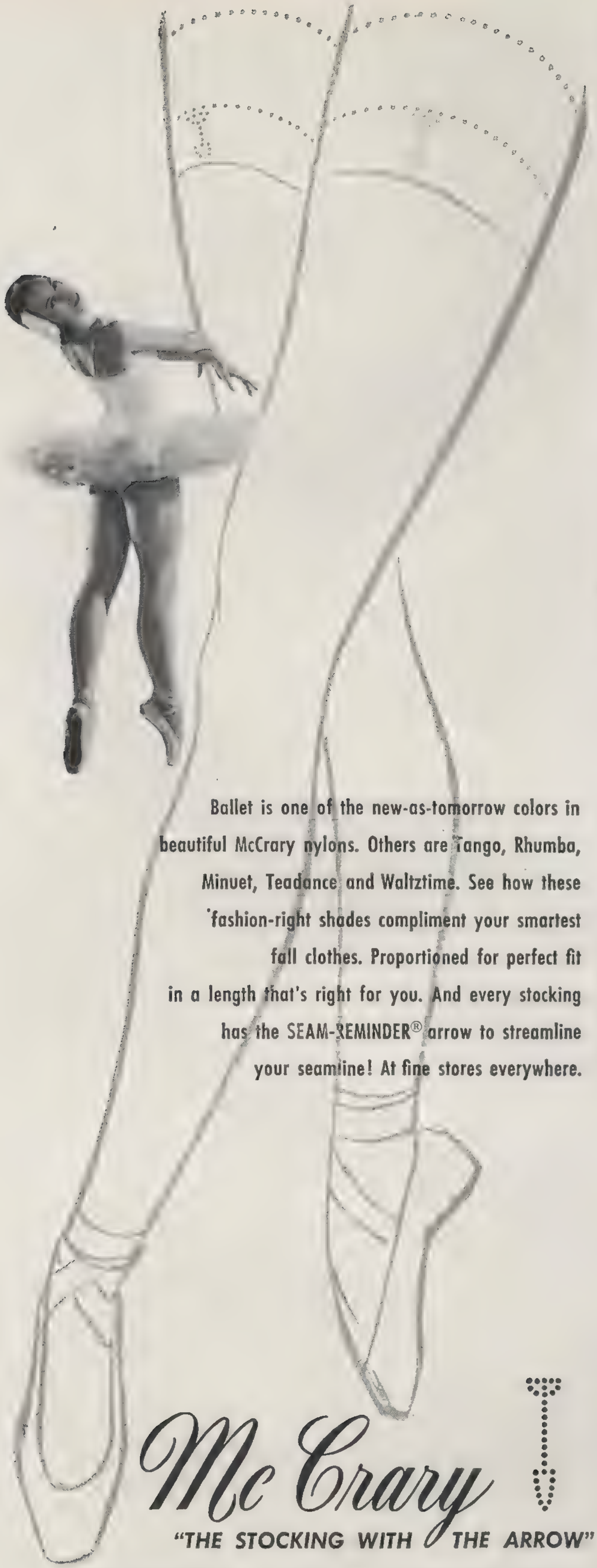
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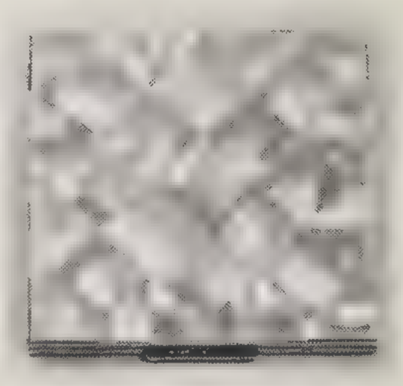


Nice glove for a suit; cotton, with a turn-back cuff, in many colours. By Gant Madeleine, $6.50; Best's.



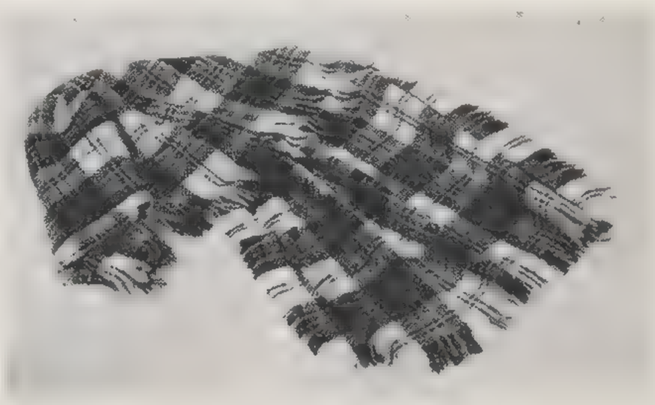


Above: Tapered low heel, soft kidskin bow on a black suède shoe, by Paradise Kitten, $13.
Right: Compact with a parquet of mother-of-pearl. By Elgin American, $15 plus tax; Saks 34th.





Above: Taupe cotton glove, shoe-buttoned; by Ireland, $6; Bloomingdale's.
Right: Good texture for a simple shape: tan ostrich-skin shoe by Town & Country Shoes, $10.
Below: Big (2′ x 8′), soft, wool stole, in McPherson dress plaid, fringed all around; by T. C. Hughes, $15.



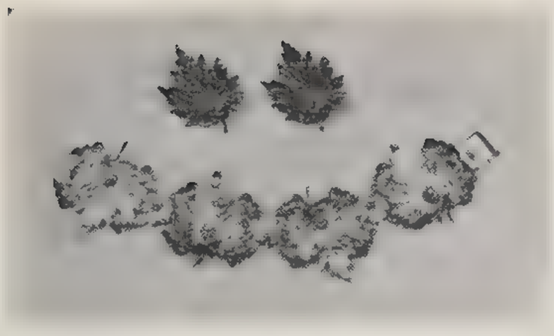
Below: Black calfskin shoe, cut out, bow-tied; by Selby Arch Preserver, $19.



Below: A shoe with the spirit of spats; black suède, polished calfskin heel and toe. Designed by Marquise, $15.
Below, right: A country belt to make a point of your waist: brass-studded tan leather. By Schaffer, $4; Bloomingdale's.







Left: Pretty jewels for late-day. Gold-plated little maple leaves, each with a pearl bead. Bracelet, $7.50, earrings, $2, plus tax. By Accessocraft at Saks Fifth.

Right: Soft brown suède shoe, for long walks, a country life. By Berkeley Brogues, $13.





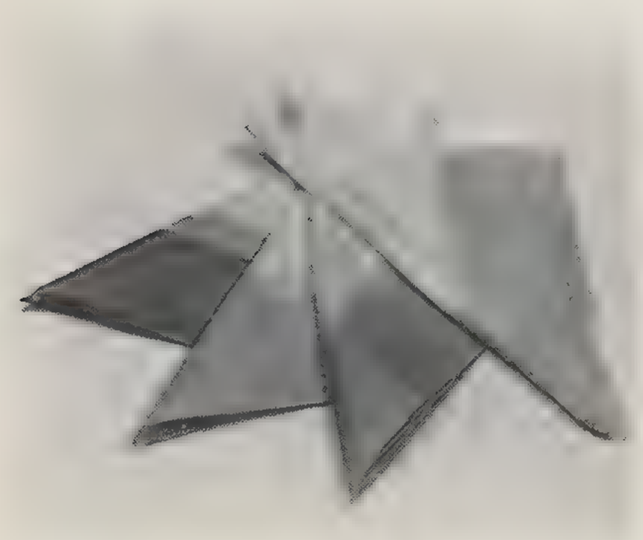
Left: A velvet rose, an accent for anything; in rose colours, colours roses never saw. By Engel, $1; Bonwit Teller.

Left: The kind of shoe a wardrobe begins with; black suède opera pump, little kidskin collar; by Foot Flairs, $11.



Right: Kidskin Shallow, in the new basic colour—red. By Red Cross, $11.





Left: A fistful of handsome handkerchiefs; 18 inches each way, with deep borders in pale colours.
By Herrmann, 50c each; Bloomingdale's.

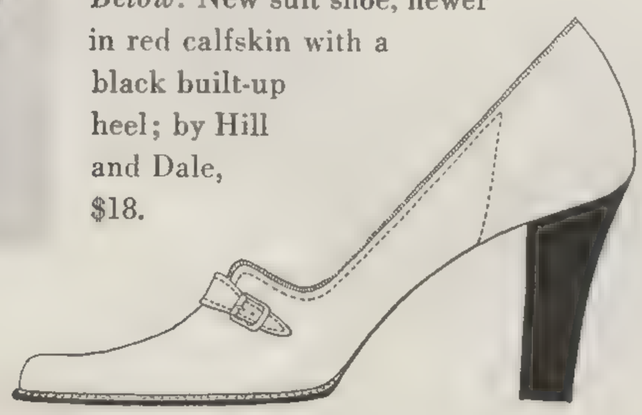
Right: Patterned with braid, medium-heeled, black suède opera pump. By Troylings, $15.





Left: Wreath of velvet ivy, as a necklace, in your hair, $3.
Bunch of velvet violets—wonderful on furs, $2. By Flower Modes.
At Bloomingdale's.

Below: New suit shoe, newer in red calfskin with a black built-up heel; by Hill and Dale, $18.



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PRIVATE IDIOM

(Continued from page 156)

It has a vital meaning. Do you dream of it twice? It becomes more vital. Repetition is illuminating and revealing. Each time you repeat yourself you gain in significance.

How these fundamental Freudian ideas have influenced the writers is apparent to the most casual reader, in especial how they have seized upon them when treating Freud's dominant motif, sex. The long, long novels our authors, the very best of them, go on producing, full of endless details, all presented as equally important, full of endless scenes with one woman and another and yet another, all following exactly the same procedure—I have never read one without recalling Horace's advice to young writers, that when they reach their final draft, "Be sure that more is cut out than is left in."

Art and Freud are at odds and it is not hard to see which is coming off best. Our artists, our painters, musicians, poets, are self-engrossed as never before. They are exploring Freud's universe and the world outside is unimportant. On the last page of *Look Homeward, Angel* when the hero "saw in his moment of terrible vision his foiled quest of himself, he stood naked and alone in darkness; he stood upon the ramparts of his soul, before the lost land of himself; heard inland murmurs of lost seas. 'O sudden and impalpable faun, lost in the thickets of myself, I will hunt you down. I heard your footfalls in the desert; I saw your shadow in old buried cities, but I did not find you there. But in the city of myself, upon the continent of my soul, I shall find a door where I may enter.' "

The passage illustrates to perfection the Freudian artist's self-absorption. Wolfe was a fairly early explorer of Freud's universe, but in that respect no one as yet has gone farther in it. Long before Freud there were restless, wretched seekers in literature, but they did not do their seeking in the lost land of themselves. Tolstoy's Levin and Pierre followed a quest as exacting as that of Wolfe's hero. They suffered agonies of frustration and despair equal to his, but they had to find the answers to their questionings in something greater than themselves. Both found it in God. To Levin the clue was goodness; to Pierre it was seeing the infinite and eternal in everything. Wolfe does not tell us if his Eugene ever found his answer. He abandons him just as he starts on that determined search into the thickets of himself. It is inconceivable that Wolfe would have done so if he had discovered his own solution as Tolstoy did. Wolfe's exploration did not lead him to the door where he could enter, and that is true so far of all the Freudian writers.

Style and method of writing have suffered as great a change, perhaps greater. The old lingua franca, which artists the world over spoke and their audiences everywhere understood, has almost disappeared. An artist speaks in his own private language, not caring if it is unintelligible to the people who look at pictures or listen to music or read books. I do not mean Joyce or Gertrude Stein. I knew Gertrude Stein and I once told her that I thought I understood how she wrote because occasionally just as I was falling asleep I would have a feeling as if a cog had slipped in my brain and a flood of disconnected words would flow effortlessly through my mind, sometimes in the most amusing sequences. I may say that it never occurred to me to write them down for other people's consideration. She told me that was just what happened to her, except that she was able to turn the cog off and on at will. But however good an example she was of the stream of consciousness, she was imperfectly Freudian. When she had something she wanted to say, as in her autobiography or her experience with American soldiers in France, she wrote simply and intelligibly. There is nothing in those books like "Toasted Suzy is my ice cream" which she told me was the best line she had ever written.

Exactly the same is true of Joyce. In *A Portrait of the Artist as a Young Man* there is not one incomprehensible sentence. He had something he wished to convey to other people and he did so in plain English. I am not speaking of deliberate unintelligibility, which will never be taken seriously in the long run, but of the very serious fact that the clarity of art is departing in this new universe of self-knowledge Freud has opened to us.

Michelangelo did not regard his work as that of knowing himself and being forced by the depth of his knowledge to express it in terms few people if any could understand. He wanted to set forth what he saw as outside of himself and do it so clearly that all could catch at least a glimpse of it. His lofty task was in part to banish obscurities and perplexities for them and make them share in his vision. He clarified the truth of beauty and the beauty of truth so that they saw them where they never had before.

Years ago there was an exhibition of cubists when I was in Paris, one of the very first, if not the first of all. I was curious about these new men and I went to see it. I found myself in a room where the walls were covered with canvases full of brown and tan planes, nothing but that, planes inclining in different directions, all of them in various shades of brown. The only person there except myself was a man who stood in deep absorption before one of them. I watched him a long time and he never moved. Finally I ventured to go up to him and say, "You find it beautiful?" "Very beautiful," he said in a deep voice. "I am an artist in Brussels. I have come here just to see this exhibition." We both contemplated the canvas in silence. Then he said quickly and excitedly, "It is a portrait. I am sure it is. See, here is a button, and down lower—there—I have just found another. Certainly it is the portrait of a man." I left him to his voyage of discovery. It was the first time I had come up against artists using a method of expression that could be understood only after long study, if at all.

PRIVATE IDIOM

(Continued from page 206)

The other day I told a distinguished young poet, who had lately won a notable prize, that the only line of strictly modern poetry I knew by heart was, "We are the eyelids of defeated caves." He said, "I know the man who wrote that." "Then," I said hopefully, "you can tell me what it means." He meditated. "No," he said, "I can not. But when I see him I will ask him."

Keats said, "All great poetry should produce the instantaneous conviction, 'This is true.' "

The cult of the incomprehensible, in music, in painting, and in poetry, is spreading and our loss is immeasurable. Those who are struggling to explore and express for us the new universe within, which is so strange to us, sometimes gifted souls who in other ages would have been our seers and interpreters, do not speak to us in a way we can understand. Often it seems that they do not care to, that they are content to be understood only by themselves. So we are losing in this distracted world the illumination of art given by our own contemporaries, spoken by those who live in the same atmosphere with us, the beauty and the elevation and the interpretation of the mystery which artists in other days were able to express to their contemporaries.

The incomprehensible in literature is not peculiar to our times. It had charms for writers long before the modern world began. What resulted then is worth considering. In the old story of Antaeus, Hercules could not kill the giant as long as he was in contact with the earth. If he so much as touched it, power flowed into him, but when Hercules held him up in the air he was easily killed. History shows that when a literature floats away from the solid ground of the common speech to a language peculiar to itself, when it disdains the public stage and seeks only a small private audience, it is nearing its end. As the gap widens between the way people talk and the way people write, what is born is a thing called closet literature, quite properly. If it stays shut up in the closet it perishes for lack of air.

In Latin, as the close of a great literature drew near, writers began to regard words not as means to express thoughts, but as an end in themselves, words for the sake of words. More and more the idea of writing became divorced from the idea of communication, of sharing with others what was in the writer's mind. Finally poems, so called, were composed only to please the eye. Written down in lines of varying lengths they took on the shape of some pleasing object, an hourglass, a vase, a shepherd's pipe. The content had no importance. Why be captious and seek for a meaning in an arrangement of the alphabet so agreeable to look at? No one to date has gone as far along that particular

(Continued on page 218)

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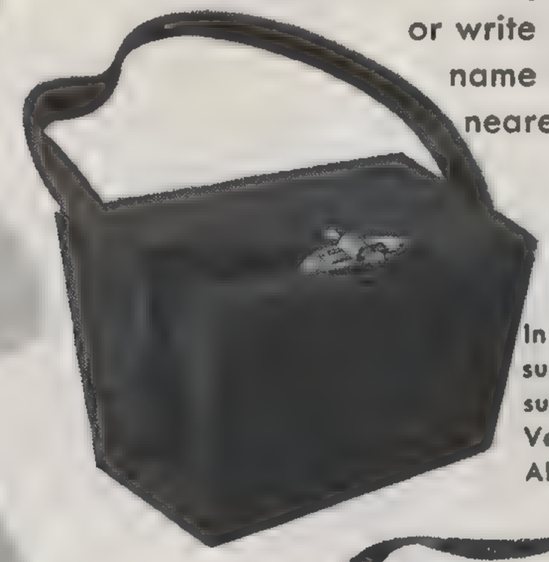
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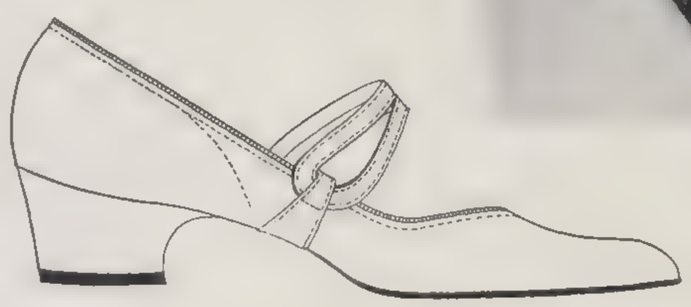
THINGS TO GO ALONG WITH . . .

Left: Pointed glove; white cotton. By Van Raalte, $3. Bloomingdale's.



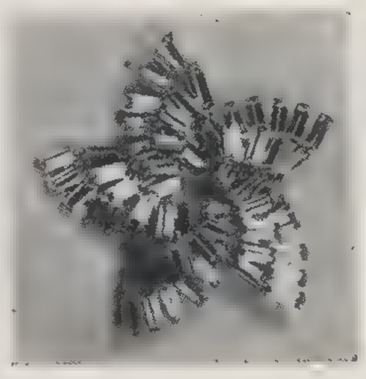
Above: Opera pump with low heel. Brown calfskin, suède back. $11. By Accent.
Right: Fresh, pretty, this cotton handkerchief, polka-dotted. Many colours. Hand-rolled. By Burmel, 50c. Altman.



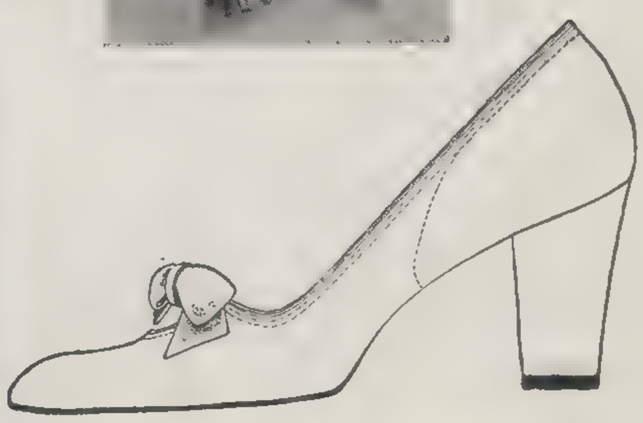


Left: Strapped shell, colours of calfskin. $12. By Naturalizer.

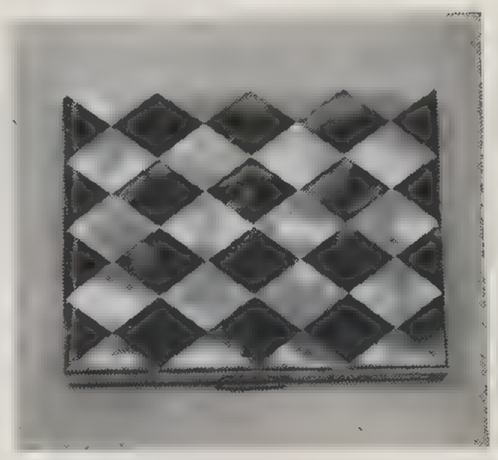
Right: Rhinestone star pin, comet-ing. Clear, and in colours. By Walter Lampl, about $28 plus tax. At Altman.
Below, right: Brown calfskin pump, medium heel, small bow. About $14. By Vitality.





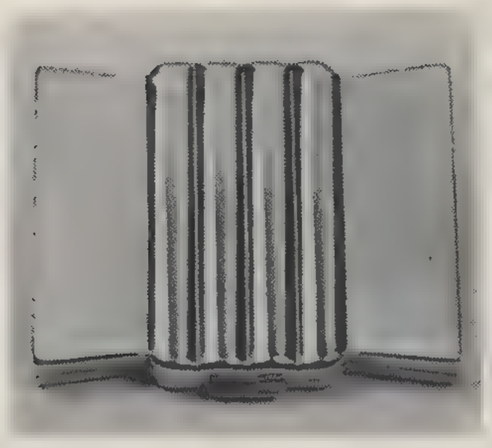


Above: Polka-dotted pseudo pearls, with black, green, or red ink spots. Necklace, $5 plus tax. Earrings, $2 plus tax. By La Tausca. Best's.



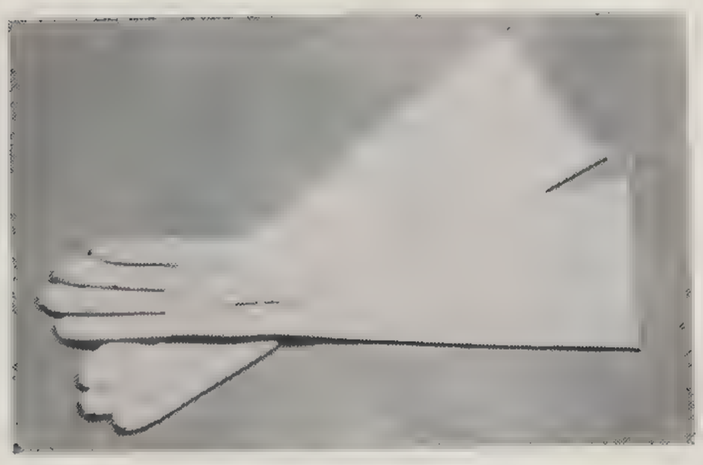


Above: An *objet*, this compact, tortoise- and pearl-coloured. By Elgin American, $12.50, plus tax. Gimbels.
Left: Red calf tie shoe. $12. By Funster.



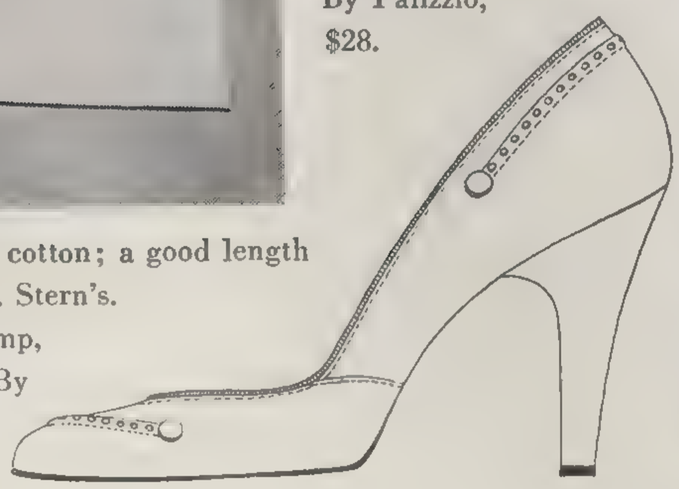
Left: A compact like a butterfly; gold-plated metal. By Volupté. $5.50, plus tax. Altman.





Above: Pipestem heel, low, tapered throat. A most delicate shoe in brown lizard-alligator. By Palizzio, $28.

Above: A *creamy* glove in cotton; a good length (8-button). By Kayser, $4. Stern's.
Right: The shell opera pump, navy-blue or black calf. By DeLiso Debs, about $17.





Left: With tweeds—tweed-like beads. Single-strand necklace; new idea for day, country, $3; earrings to match, $1, plus tax. By Coro, Franklin Simon.



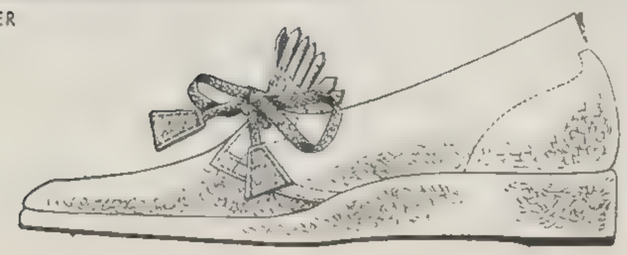
Right: News again, and good to walk in, a shoe with a Cuban heel. Black suède; black grosgrain bow. $14. By Rhythm Step.



Left: Garland of Austrian crystal set in white gold overlay, with earrings to match. By Krementz.



Above: Butter-soft suède shoe, black with red. Instep tie; slight wedge, $11. By Jantzen.



Left: Red glove for the foot. Red glove-grain leather, with tongue—and thong tie. Walking wedge. $11.50. By Joyce.

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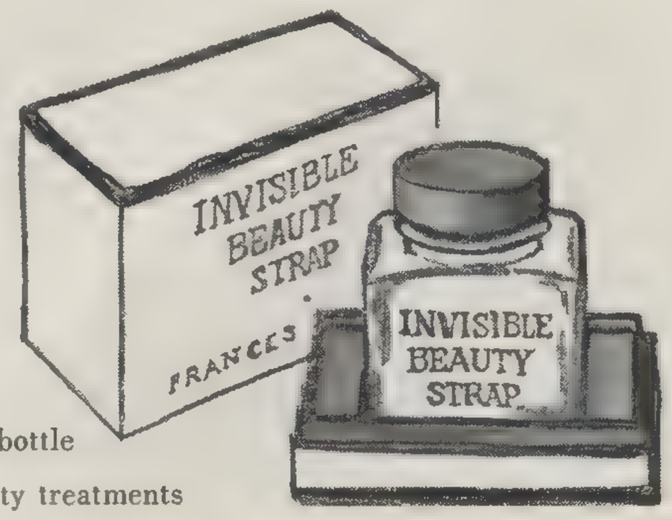
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Treatment time: two minutes.
Result: smoother, firmer
skin for many, many hours.

The lady in the drawing above is in the process of applying a very exciting new beauty product to her face and throat. The lady on the opposite page has, we think, reaped the benefits of the treatment.

The new and efficient beauty treatment in question is Invisible Beauty Strap by Frances Denney. Its purpose: to firm and lift the skin *under* make-up. This creamy colourless liquid is to the face what a well-cut foundation is to the figure. It will mould, hold, and sustain your best facial silhouette for hours. If you wish your chin and throat line to be sharper, firmer, Invisible Beauty Strap will help. If you would like to firm and smooth puffs and lines around the eyes, this too is possible. . . . The actual treatment is clocked at



A two-ounce bottle
equals about sixty treatments

two minutes and this is how it works: First of all, the skin must be thoroughly cleansed. Next you shake the bottle well, then pour about one-half teaspoonful of Invisible Beauty Strap in the palm of the hand. Rub the hands together and with the fingertips and palms smooth the creamy liquid with upward, moulding strokes over the face and throat (paying particular attention to the areas that you most want to correct) until it disappears into the skin. Blot the excess, if there is any. The immediate effects are a tingling, firming action to the skin. As Invisible Beauty Strap is applied, you can feel it working against puffiness, smoothing tiny lines, correcting the tired appearance that an un-taut skin is apt to have.

The effects of this two-minute treatment will last for many hours. And since the liquid is colourless, with a vanishing ingredient as well, it has absolutely no effect on the powder base and make-up that follows. And the make-up that follows might be: a sheer covering of Frances Denney Texture Tint (there are five distinct shades to choose from), powder, of course, and lipstick. You might try the bright "Coral" Frances Denney lipstick we show on page 164. We think it looks particularly fresh and new this autumn.

Two fluid ounces (the bottle is shown on the opposite page) should treat you to sixty separate Invisible Beauty Strap treatments. At Lord & Taylor; Marshall Field, and Woodward and Lothrop.



Invisible Beauty Strap
works *under* your powder base,
under your make-up



it opens Wide!

3-way* zipper

Hanging Wardrobe

As if it had doors, this wardrobe opens wide with an exclusive new 3-way zipper. Result: easiest handling of clothes, least strain on bag. Its hanger bar frame adds to convenience. And EXYLIN'S quality, beauty and tailoring are great steps ahead, too—in every accessory for your closet.

Choice of 6 decorator-approved trims on translucent clear. Boxed. Jumbo 14-garment size, $7.50. 8-garment, $5.95

slightly higher west of Rocky Mountains

EXYLIN

fashion's pure plastic material

made from Vinylite Brand Resins

AT BETTER STORES

To be sure you're getting EXYLIN, always look for this new tab on the zipper panel



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Sunnycrest ORIGINAL

HAT AND BAG SETS



At leading shops everywhere.

THE JOS. LAZARUS CO.
CINCINNATI 2, OHIO

AUTUMN AT THE

Homestead

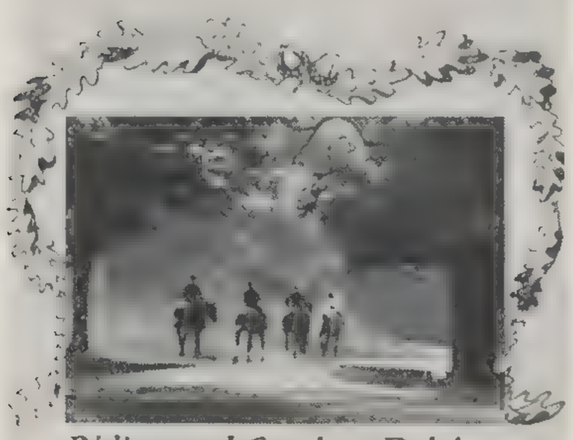
HOT SPRINGS, VIRGINIA



The first touches of flaming color on the Alleghanies will soon signal the beginning of the traditionally great fall season at Virginia Hot Springs.

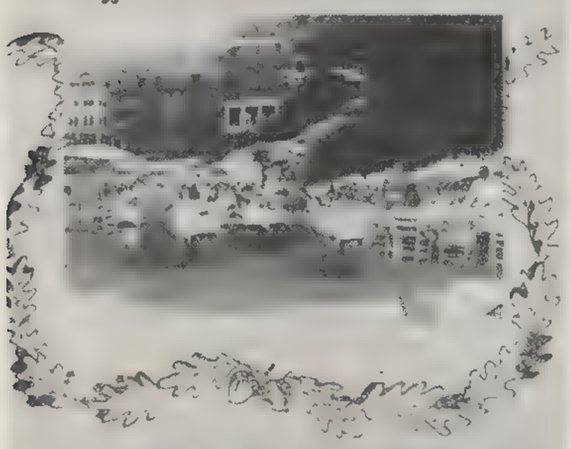
Plan now to visit The Homestead during these bright vintage days; come for smooth Southern Service . . . for superb golf, tennis and other sports in mountain surroundings . . . for wonderful rest and relaxation.

Write for illustrated folder.



Riding and Carriage Driving

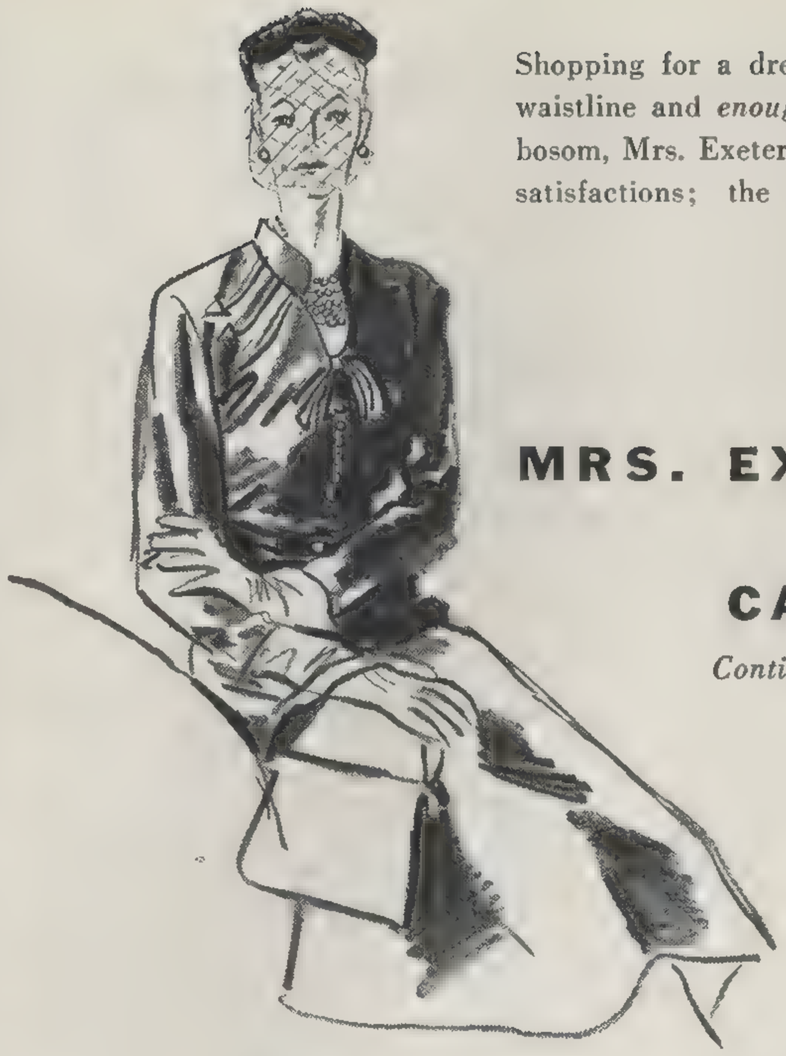
Buffet Luncheon on the Lawn



The HOMESTEAD

HOT SPRINGS, VIRGINIA

Fay Ingalls, President
Frank H. Briggs, Vice Pres. & Gen. Mgr.
N. Y. Office—The Chatham—PLaza 8-2490



Shopping for a dress with a not-long waistline and *enough* room across the bosom, Mrs. Exeter's sister finds these satisfactions; the price is another.

MRS. EXETER'S SISTER CAROLINE

Continued from page 193



Above: Navy-blue wool jersey dress with long sleeves, gored skirt. In sizes 14½ to 24½ (and *that's* the ticket); by Smartbilt, $25. Saks 34th Street.



Above: Grey Heller wool jersey dress, stitched flare across the skirt, a diminishing collar. By Herbert Levy, sizes 12½ to 26½; $35. Oppenheim Collins. *Right:* Black rayon moire coat-dress with flange collar, wide lap-over, a straight-falling skirt. By Prim, $23. Sizes 14½ to 24½; Franklin Simon.

DRAWINGS BY BENITO

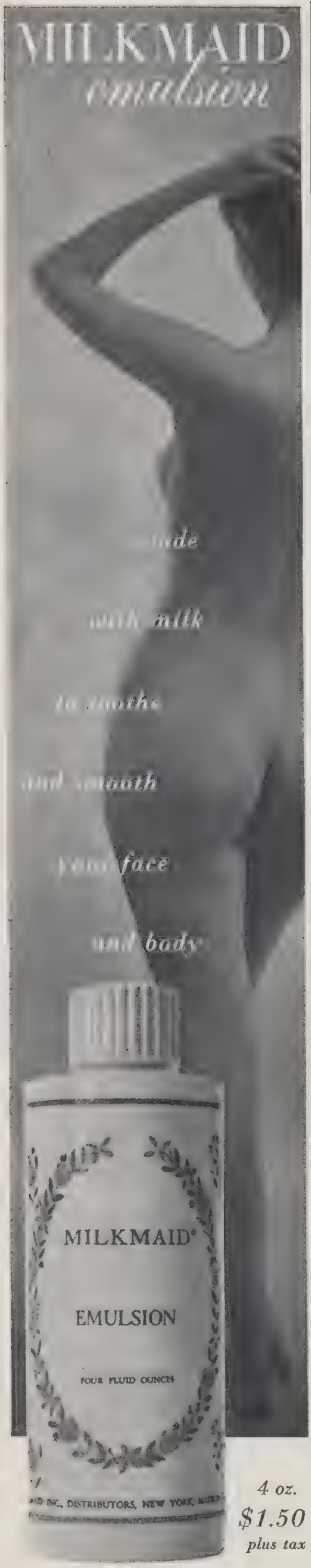


Dear Madam,

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PART AND PART—AT A PRICE



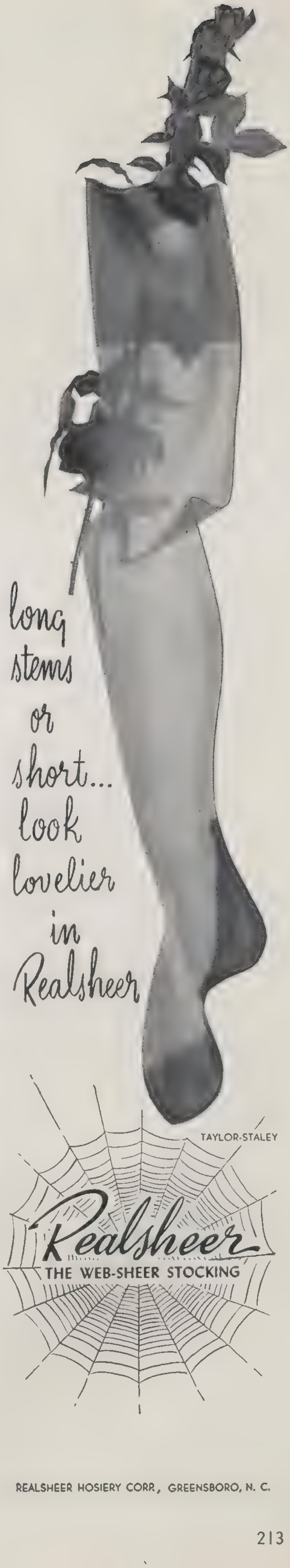
To go on with the separates we talked of, on pages 148-151, three more blouses which have certain preferences about their partners. *Left:* For a suit that requires a bright-dark accent, this blue rayon tissue faille blouse with a tucked front panel and tiny, rhinestone buttons. By Nancy Tucker, $6. At Oppenheim Collins. *Below:* For an important, perhaps a black velvet, dinner skirt, this sheer white nylon blouse with sprays of embroidered sweet peas. By Dwalyne, $15. From Bendel's Young-Timers.





Left: To wear with a variety of casual separates, a long-sleeved white cotton broadcloth shirt with a pleated yoke panel, a bow-tied collar. By Jo Collins, $8, from Franklin Simon.

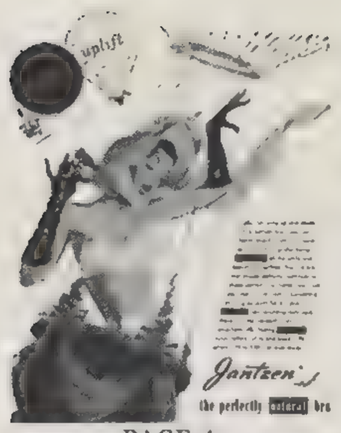
DRAWINGS BY DE MARSAN



REALSHEER HOSIERY CORP., GREENSBORO, N. C.

VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



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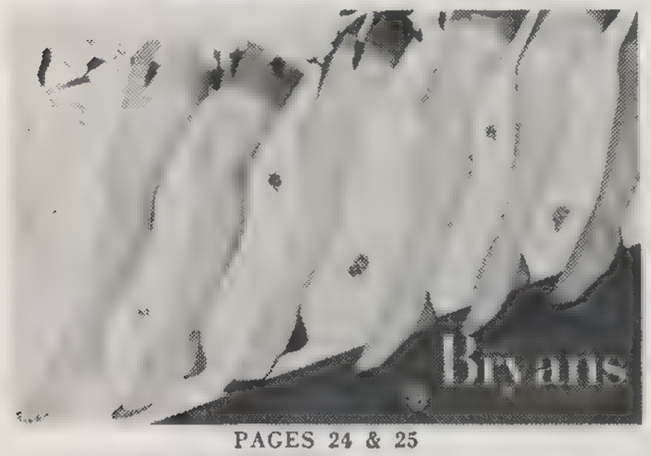
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Ceil Chapman

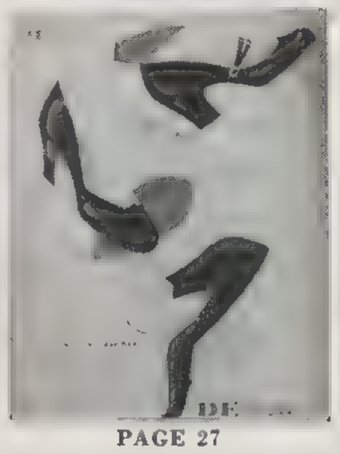
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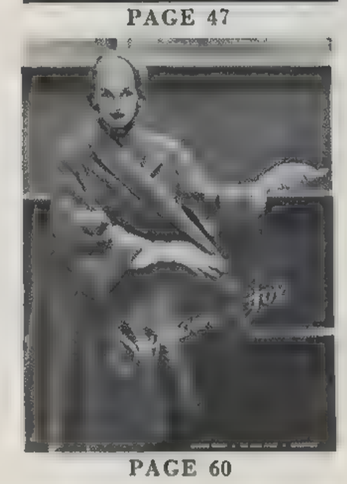
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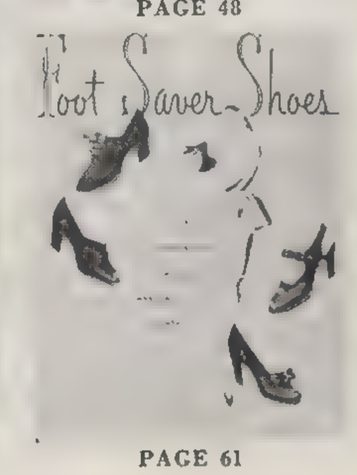
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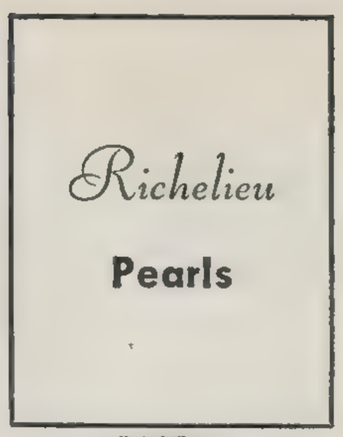
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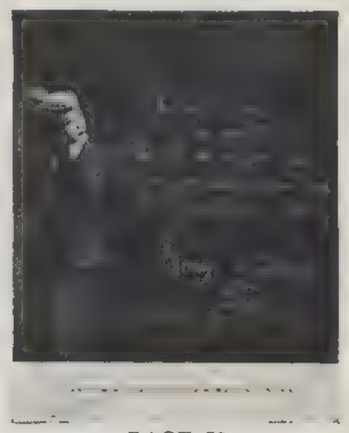
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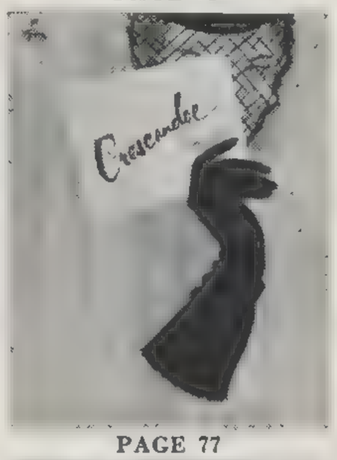
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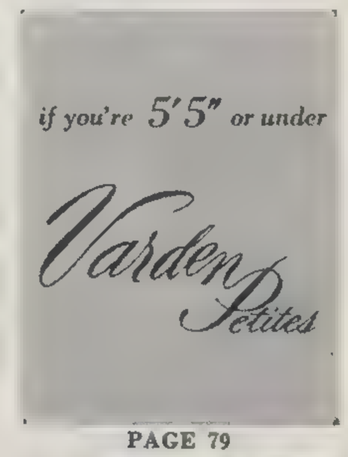
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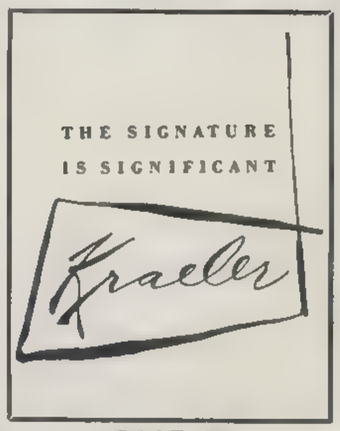
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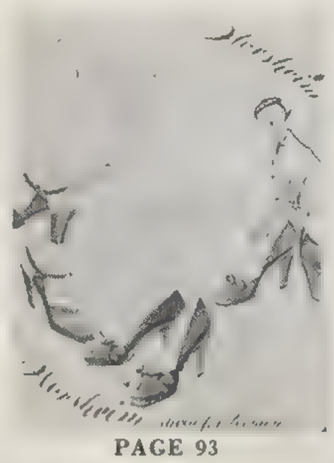
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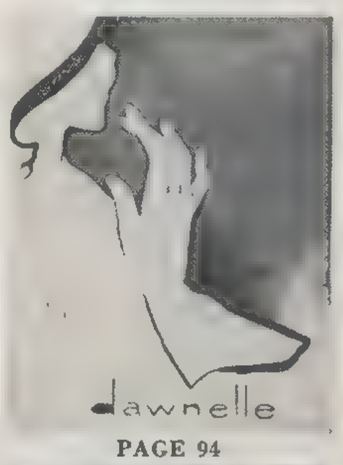


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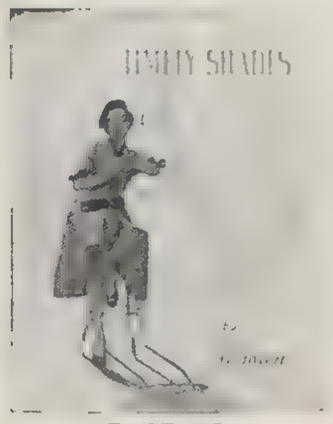

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Following down this page from figures one to five, you see the happy outcome of Koret of California's new separates sequence—two blouses, two skirts, one pair of slacks; all so finely dovetailed you *could* combine them by pure mathematics, still have six planned-looking outfits that might be the core of a little-money wardrobe.



Above: The slim skirt is black velveteen, has a high, boned waist accented by a narrow gold kid belt. $13.



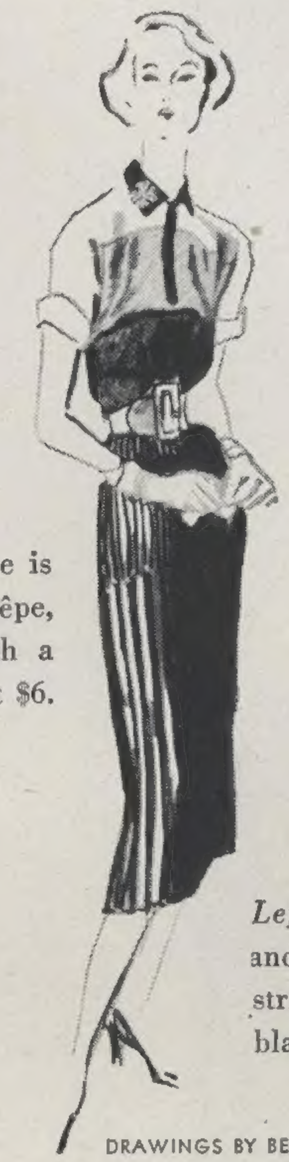
Left: All-around pleated skirt is black nylon-and-acetate, a fabric that washes, needs no ironing. About $11.



Right: The tapered black velveteen trousers duplicate exactly the high, boned waist of the skirt. About $17.



Above: The white blouse is washable Bates rayon crêpe, has a quilted yoke with a rhinestone button. About $6.



Left: The tri-colour nylon-and-acetate blouse is all broad stripes of red, white, and black. $9. All at Saks 34th.

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PRIVATE IDIOM

(Continued from page 207)

path as the Latins did, but there are indications that we are headed that way.

But however the approach varies from one age to another, the result is always the same, unintelligibility. I was being shown through the enormous examination halls in Nanking where only a few decades ago passing an examination had raised the butcher's and the baker's sons to the rank of noblemen. My guide, an intelligent young Chinese, was, he told me, a graduate of the Methodist University there. I asked him, "Which do you value most, the Eastern or the Western learning?" "Oh, the Eastern," he said eagerly. But, I pointed out, the five great classics were very hard to understand and sometimes completely incomprehensible. Of course they were, he said, as if that was a crowning excellence. Then he added in a hushed tone, as if he were speaking of something sacred, "My father knows a man, a very great writer, who can write in a way only one other man in all China can understand." We are not there yet, but we are on our way.

A private idiom for an artist? It is impossible. The man who uses it is either not an artist or else he is too bewildered by what he has discovered in the still dim realm of self-knowledge to be able to find words for it. Art, all art, is communication; writing is especially so. People do not write to themselves. They write to say things to other people. Of course the artists must explore the strange world within themselves which Freud has opened to us as never before, but they must not stay there. If they find they can not express what they have seen except by using a language comprehensible only to themselves, if "defeated" seems to them applicable to caves—which also have eyelids—then, if they are wise, they will take warning from the past and stop writing until they have come out from the thickets of themselves and are interested in looking at a cave.

Self-knowledge is perhaps won most easily in solitude. But any one who wants to write what will endure must leave his attic, come down from his ivory tower, and test his discoveries, his truths, in the only final way, by the universal touchstone of their significance in the outside world.

THE COAT ON THE COVER

The following is a list of stores throughout the country where the Handmacher coat, photographed on the cover, may be found.

Asheville, N. C. ..... Ivey's
Baltimore, Md. ..... Hutzler's
Boston, Mass. ..... Filene's
Chattanooga, Tenn. ..... Loveman's
Decatur, Ill. ..... Linn & Scruggs
Hazleton, Pa. ..... Wears
Kansas City, Mo. ..... Harzfeld's
Long Beach, Cal. ..... Buffum's
Milwaukee, Wis. ..... Emma Lange Smartwear
Minneapolis, Minn. ..... The Dayton Company
Pittsburgh, Pa. ..... Kaufmann's, Inc.
St. Louis, Mo. Scruggs, Vandervoort & Barney
Syracuse, N. Y. ..... Flah & Co.
Waukeegan, Ill. ..... Hein Co.

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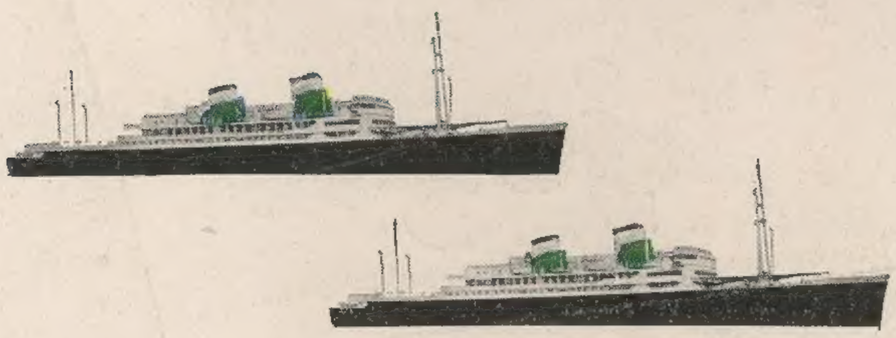
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